

The  
**TENORSAX**  
of  
**BENJAMIN FRANCIS  
WEBSTER**  
**“BEN” “FROG” “BRUTE”**  
**PART 3**  
**(1955 – 1964)**

Born: Kansas City, Missouri, March 27, 1909  
Died: Amsterdam, Holland, Sept. 20, 1973

*Introduction:*

Ben Webster was always one of our greatest tenorsax favourites, and we were impressed by the way he adapted his style to the inevitable decline as age started to take its toll. The music he made in this period is still better than most of his contemporaries.

*History:*

Moved back from Kansas City to New York in late 1952, led own small groups, did studio work and free-lance recordings, then lived for several years in California, occasionally returning to New York during the late 1950s for residencies at Village Vanguard, etc.. From 1962 worked mainly in New York, long bookings at The Shalimar, Half Note, etc.. In December 1964 moved to Europe (ref. John Chilton).

## BEN WEBSTER SOLOGRAPHY

Continued from 1954.

### **BEN WEBSTER**

**NYC. Feb. 3, 1955**

Personnel unknown but including Ben Webster (ts), Teddy Wilson (p), (strings) and (woodwinds).

Four titles were recorded for Verve:

2250-1	Some Other Spring	Solo 32 bars. Solo 16 bars to long coda. (S)
2251-1	When Your Lover Has Gone	Solo 32 bars. Solo 16 bars to long coda. (S)
2252-2 (-1)	Stars Fell On Alabama	As below. (S)
2252-4 (-3)	Stars Fell On Alabama	Solo 32 bars. Solo 16 bars to long coda. (S)
2253-1	Under A Blanket Of Blue	As below. (S)
2253-2	Under A Blanket Of Blue	As below. (S)
2253-3	Under A Blanket Of Blue	Solo 48 bars to long coda sequence. (S)

A beautiful beginning of the late fifties! The swing era is long time gone, BW is a major world artist, not "only" a jazz man. This session presents obviously not the complete personality, limiting him to the very slow tempo with intimate strings and woodwinds supporting. The combination of jazz improvisation and commercial background could not have been made more professional, nor pleasant than here! All titles are just wonderful, with some particularly nice piano contribution on "... Alabama". Why several takes are made is beyond me, probably because the recording personnel enjoyed the music! However, BW is certainly improvising, just check his opening phrase on the two "... Alabama"s, in fact, although he plays seemingly rather close to the melody, there are small different details everywhere. Note also how his breathing now has become an integrated part of his playing, giving him a trademark different from anybody else; as if this was necessary!!

### **BUDDY RICH ENSEMBLE**

**NYC. May 16, 1955**

Thad Jones, Joe Newman (tp), Ben Webster, Frank Wess (ts), Oscar Peterson (p), Freddie Green (g), Ray Brown (b), Buddy Rich (dm).

Three titles were recorded for Norgran/Verve:

The Monster	Solo 5 choruses of 12 bars. (F)
Sunday	Straight 1 chorus of 32 bars. Solo 3 choruses. Straight 1 chorus. (M)
Medley: Over The Rainbow	Solo 32 bars. (S)

But BW wasn't tied down with strings ...; this is one of the hottest and most swinging mainstream sessions I ever heard!!! Most impressive "... Monster", didn't realize BW could do this extreme tempo that well! And "Sunday", vow!! And dig this rhythm section!!! "... Rainbow" is however more ordinary, there are more exciting ballad performances around.

### **BEN WEBSTER**

**NYC. Sept. 9, 1955**

Ben Webster (ts), Hank Jones (p), Wendell Marshall (b), Osie Johnson (dm), (strings), Ralph Burns (arr, cnd).

Eight titles were recorded for Verve:

2506-2	There Is No Greater Love	Solo 56 bars to coda. (S)
2507-2	Teach Me Tonight	Soli 32 and 16 bars to coda. (S)
2508-1	What Am I Here For?	Soli 32 and 32 bars to coda. (SM)
2509-3	Until Tonight	Soli 32 and 16 bars to coda. (S)
2510-10	My Greatest Mistake	Solo 56 bars to coda. (S)
2511-2	Blue Moon	Soli 32 and 24 bars to coda. (S)
2512-4	Early Autumn	Soli 20, 8 and 20 bars to coda. (S)

2513-1 We'll Be Together Again Soli 28 and 18 bars to coda. (S)

Another string session with ballads only, lots of nice music, but not quite up to the Feb. session. The arrangements stretch the sentimentality to the limit with BW following up, thus the music (dare I say it?!) occasionally verges on corn, "... Together Again" is the best example, also "Early ...", and some tempi are just too slow as on "... Moon". My favourite is "... Tonight", lovely, and note how he literally breathes life into the performance!

**BILLIE HOLIDAY AND HER ORCHESTRA** **LA. Aug. 14, 1956**  
 Harry Edison (tp), Ben Webster (ts), Jimmy Rowles (p), Barney Kessel (g), Joe Mondragon (b), Alvin Stoller (dm), Billie Holiday (vo).  
 Four titles were recorded for Verve:

2914-3 Do Nothin' Till You Hear From Me Solo 16 bars. (S)  
 2915-6 Cheek To Cheek Breaks. Obligato 24 bars. (M)  
 2916-4 Ill Wind Solo 16+8 bars, (tp) on bridge. (S)  
 2917-8 Speak Low Obligato 8 bars. (S)

**LA. Aug. 18, 1956**

Same except Red Mitchell (b) replaces Mondragon.  
 Four titles:

2929-4 We'll Be Together Again Solo 16 bars. (S)  
 2930-3 All Or Nothing At All Obligato 16 and 16 bars. (M)  
 2931-6 Sophisticated Lady Solo 16 bars. (S)  
 2932-6 April In Paris Intro 4 bars. (S)

Note: See Note on Jan. 3-9, 1957 sessions.

Beautiful music, although the sound is not so good as on the coming January session. Ben takes some magnificent soli on "Do Nothin' ...", "... Together Again" and "... Lady", while "Ill Wind" is so slow that it almost collapses!

**HARRY "SWEETS" EDISON** **LA. Sept. 4, 1956**  
 Harry Edison (tp), Ben Webster (ts), Jimmy Rowles (p), Barney Kessel (g), Joe Mondragon (b), Alvin Stoller (dm).  
 Nine titles were recorded for Clef/Verve, issued as "Walkin' With Sweets":

2981-3 Opus 711 Solo 3 choruses of 12 bars. (FM)  
 2982-2 Walkin' With Sweets Solo 2 choruses of 12 bars. (SM)  
 2983-1 Love Is Here To Stay Solo 16 bars. (S)  
 2984-2 How Deep Is The Ocean? Solo 16 bars. Acc. (tp). (SM)  
 2985-1 Hollerin' At Watkins Solo 3 choruses of 12 bars. (F)  
 2986-3 Used To Be Basie Soli 8 and 32 bars. (M)  
 2987-1 Studio Call 64 bars 4/4 with (tp). (M)  
 2988-1 Willow Weep For Me Solo 32 bars. Acc. (tp). (S)  
 2989-3 K. M. Blues Solo 24 bars. (F)

Fine swinging session, the excellent rhythm section makes it almost Basie-like, and everybody solo with fine feeling; in fact this is one of the best examples of Edison's capabilities. BW is in excellent shape, particularly the delicious "... Ocean" is memorable, and also the slow titles like "Willow ..." and even better "Love ..." are well worth noticing. There are four examples of the blues in a variety of tempi, as many times before the slowest are the best, and note the soft opening of "Walkin' ...", typical for BW from this period. Much good tenorsax to be found on this date!

**ELLA FITZGERALD VOCAL ACC. BY** **LA. Sept. 4, 1956**  
 Stuff Smith (vln), Ben Webster (ts), Paul Smith (p), Barney Kessel (g), Joe Mondragon (b), Alvin Stoller (dm). Date also given as Sept. 16, and on CD June 25-27, 1957! Needs checking!!  
 Nine titles were recorded for Verve (six more without BW):

20252-4 I Let A Song Go Out Of My Heart Obligato 16 and 8 bars. (S)

20253-1	Rocks In My Bed	Solo 12 bars. Weak obbligato parts. (S)
20254-3	Cotton Tail	Solo 64 bars. 24 bars 4/4 with (vo). (F)
20256-4	Do Nothin' Till You Hear From Me	Soli 16 and 8 bars. (S)
20258-6	Sophisticated Lady	Solo 16 bars. Weak obbligato parts. (S)
20259-2	Just-A-Sittin' And A-Rockin'	Obbligato 16 bars. (S)
20260-1	It Don't Mean A Thing	Solo 32 bars. (F)
20261-4	Prelude To A Kiss	Obbligato 16 bars. Solo 16 bars. (S)
20262-1	Don't Get Around Much Anymore	Solo 16 bars. (S)

Not unexpectedly this combination produces a lot of excellent BW, mostly in slow tempo. Ella obviously is inspired by her company and sings and swings her very best with a pleasant rhythm section and some groovy Stuff. However, back to tenorsax, there are really some great solo moments here, like "Do Nothin' ..." and "... Lady"! "Cotton Tail" however is a pure repetition, note for note, of the famous 1940 recording, nice to know he knows it, but like Illinois' "Flying Home", we don't really need repetitions. "... Thing" is a bit too fast. Better then go for his background playing, always delicious, try "Prelude ..." and "I Let ..." for beautiful examples. In toto a lovely session for BW lovers!

**ART TATUM / BEN WEBSTER QUARTET** **LA. Sept. 11, 1956**

Ben Webster (ts), Art Tatum (p), Red Callender (b), Bill Douglas (dm).  
Seven titles were recorded for Verve:

2990-1	All The Things You Are	Solo 2 choruses of 36 bars. Duet with (p) 12 bars to coda. (S)
2991-1	My One And Only Love	Soli 32 and 16 bars. Duet with (p) 8 bars to coda. (S)
2992-1	My Ideal	Solo 48 bars. Duet with (p) 16 bars to coda. (S)
2993-1	Gone With The Wind	As take 3. (SM)
2993-2	Gone With The Wind	As take 3 but duet 4 bars. (SM)
2993-3	Gone With The Wind	Solo 32 bars. Duet with (p) 8 bars to coda. (SM)
2994-2	Have You Met Miss Jones?	As below. (S)
2994-3	Have You Met Miss Jones?	Solo 32 bars. Duet with (p) 8 bars to coda. (S)
2995-2	Night And Day	Solo 2 choruses of 48 bars. Solo 1 chorus to coda. (FM)
2996-2	Where Or When?	Solo 40 bars. Duet with (p) 20 bars to coda. (S)

We all know why Art Tatum was a solo pianist, his out-of-this-world technique and harmonic conception made him an impossible partner, a giant for listening but beware of joining him on a jam session! And then BW does just that and makes this session jazz history. There is a lot of sense in Benny Green's liner notes, quote: "When Ben went into the studio to make his music with Tatum, he had in his possession the only musical quality which no amount of other people's brilliance can ever dilute; he had his tone and of course his professional wisdom in realising it". The blend of Tatum's complicated but swinging stride piano, and Ben's calm, concentrated, but almost straight playing is just irresistible, and the date is just one extended highlight!!! A final sigh though; can you imagine such music be played today? Oh, no, it is unfortunately jazz history.

**BUDDY BREGMAN & HIS ORCHESTRA** **LA. Dec. 16, 18 & 20, 1956**

Pete Candoli, Maynard Ferguson, Conrad Gozzo, Ray Linn (tp), Milt Bernhart, Lloyd Ulyate, Frank Rosolino, George Roberts (tb), Herb Geller, Bud Shank (as), Georgie Auld, Ben Webster, Bob Cooper (ts), Jimmy Giuffre (bar), Andre Previn (p), Al Hendrickson (g), Joe Mondragon (b), Alvin Stoller (dm).  
Fifteen titles were recorded for Verve, four have BW:

20472	The Wild Party	Solo 24 bars. (M)
20474	Bada Blues	Solo with orch 8 bars. (S)
20489	Derek's Blues	Solo with orch 20 bars. (M)
20493	Tom's Idea	Break to solo 8 bars. (S)

**same date**

Ben Webster (ts), Andre Previn (p).  
One title:

Kicks Is In Love Duet with (p) 32 and 16 bars. (S)

Quoting the liner notes: "The framework is BB's score for the film "The Wild Party", adapted for a 12" LP. Buddy completely orchestrated the parts from the original scores". Excellent record with good soloists; BW gets five opportunities out of 16 and uses them well, particularly his two blues choruses on "... Party" are most noteworthy.

**BILLIE HOLIDAY AND HER ORCHESTRA** **LA. Jan. 3, 1957**  
Harry Edison (tp), Ben Webster (ts), Jimmy Rowles (p), Barney Kessel (g), Red Mitchell (b), Alvin Stoller (dm), Billie Holiday (vo).  
Three titles were recorded for Verve:

20498-4	I Wished On The Moon	Solo 16 bars. (SM)
20499-7	Moonlight In Vermont	Solo 12 bars. (S)
20500-6	A Foggy Day	Solo 18 bars. (M)

**LA. Jan. 4, 1957**

Same. Three titles:

20501-2	I Didn't Know What Time It Was	Obbligato 16 and 10 bars. Solo 10 bars. (S)
20502-8	Just One Of Those Things	Solo 32 bars. (FM)
20503-1	Comes Love	As below. (SM)
20503-4	Comes Love	Obbligato 6 bars. Solo 8 bars. (SM)

**LA. Jan. 7, 1957**

Same. Four titles:

20504-1	Day In, Day Out	Solo 24 bars. (M)
20505-3	Darn That Dream	Obbligato 16 and 8 bars. Solo 8 bars. (S)
20506-7	But Not For Me	Solo 16 bars. (M)
20507-1	Body And Soul	Solo 16+8 bars, (tp) on bridge. Obbligato 8 bars. (S)

**LA. Jan. 8, 1957**

Same (some discos say Joe Mondragon (b), Larry Bunker (dm) replace Mitchell and Stoller, but this is not confirmed in the CD liner notes). Billie Holiday not present on 20560.

Five titles:

20560	Just Friends	Solo 64 bars. (FM)
20561-2	Stars Fell On Alabama	Solo 16 bars. (SM)
20562-2	Say It Isn't So	Obbligato 12 bars. (S)
20563-2	Our Love Is Here To Stay	Solo 16 bars. Obbligato 16 bars. (SM)
20564-2	One For My Baby (NC)	No solo. (S)
20564-3	One For My Baby	Obbligato 24 bars. (S)

**LA. Jan. 9, 1957**

Same except Red Mitchell replaces Mondragon (CD liner notes give Red Mitchell (b), probably Larry Bunker (dm)).

Four titles:

20565-3	They Can't Take That Away From Me	Solo 20 bars. Obbligato 8 bars. (SM)
20566-1	Embraceable You	Obbligato 16 bars. Solo 8 bars. Obbligato 16 bars. (S)
20567-4	Let's Call The Whole Thing Off	Obbligato 8 bars. Solo 16 bars. Obbligato 16 bars. (M)
20568-6	Gee Baby, Ain't I Good To You	Solo 8 bars. Obbligato 8 bars. (S)

Note: All titles also have tp/ts obbligato parts, very nice, but I have chosen to note in detail only where Ben plays alone.

Note: There are some false starts issued on CD, only 20563-1 is worth listening to, takes you a few seconds.

To me there is no doubt, these sessions are the best Billie Holiday made in the late fifties! And the brilliant performances of Ben Webster is one major reason for the session to be successful. He takes a lot of soloing, and although they are mostly brief, the tempo is slow, and the quality just great!! To single out particulars is difficult, but "Body And Soul" and "... Not For Me" are some brilliant pieces. The obbligato playing is gorgeous, both alone and with Harry Edison (although he is not my favourite trumpet player ...), and there are numerous examples, try "... What Time It Was" or "Darn ..."!! Dig these sessions, love and be loved!!!

**WOODY HERMAN VOCAL WITH  
BARNEY KESSEL's ORCHESTRA**

**LA. Jan. 11&12, 1957**

Harry Edison (tp), Ben Webster (ts), Jimmy Rowles (p), Barney Kessel (g), Joe Mondragon (b), Larry Bunker (dm).

Six titles were recorded for Verve, issued as "Songs For Hip Lovers":

20569	Alone Together	Solo 14 bars. Obbligato parts to coda. (SM)
20570	Willow Weep For Me	Solo 8 bars. Obbligato parts to coda. (S)
20571	Bidin' My Time	Solo 8 bars. Obbligato parts to coda. (SM)
20572	Makin' Whopee	Solo 16 bars. Obbligato parts to coda. (SM)
20573	Moon Song	Weak obbligato parts. (SM)
20574	Louise	Solo 8 bars. Obbligato parts to coda. (SM)

A highly enjoyable session, I belong to those who dig Woody's vocal efforts, and BW cruises behind in his usual style. My favourite is "Alone ...", but also "Willow ..." and the other titles have very nice tenorsax soli.

**RED NORVO SEXTET**

**LA. Jan. 18, 1957**

Harry Edison (tp), Ben Webster (ts), Red Norvo (vib), Jimmy Rowles (p), Bob Carter (b), Bill Douglas (dm).

Four titles were recorded for Victor:

249	Sunrise Blues	Solo 36 bars. (SM)
250	Easy On The Eyes	Soli 12, 36 and 12 bars to coda. (SM)
251	The Night Is Blue	Solo 16+8 bars, (tp) on bridge. Solo 16 bars. (S)
252	Just A Mood	Solo 24 bars. (S)

This is one of the sessions to be picked for a desolate island! The delicate piano playing and fine accompaniment lay the basis for one of the most lovely low-tempo mainstream sessions of the late fifties with an inspired Norvo as a particular attraction. BW plays with incredible beauty on all items here. On the blues "... Eyes" he is softly presenting and terminating the item with a groovy three chorus solo in the middle, and "Sunrise ..." is equally magnificent. "... Mood" is a recreation of an old Wilson/James vehicle with beautiful tenorsax, and "The Night ..." tops it all, BW is incredible here!!!

**BUDDY RICH VOCAL ACC. BY****LA. Jan. 31, 1957**

Harry Edison (tp), Ben Webster (ts), Paul Smith (p, cel), Howard Roberts (g), Joe Mondragon (b), Alvin Stoller (dm).

Twelve titles were recorded for Verve, issued as "Buddy Rich Just Sings", five have BW:

20600	Cathy	Solo 8 bars. (S)
20601	Between The Devil And TDBS	Solo 16 bars. (M)
20603	Over The Rainbow	Part of intro. Obligato parts. Solo 24 bars. (S)
20608	Cheek To Cheek	Solo 32 bars. (FM)
20609	It Don't Mean A Thing	Break. Solo 32 bars. Break. (F)

Compared to the session three weeks earlier, Rich is a better singer than Heman, and this is a lovely record. However, he seems to underutilize BW, less than half of the titles have tenorsax, and there is only one example of background playing. Nevertheless, there are some excellent soli, notably the very slow "... Rainbow" and "Cathy", and in uptempo he makes a thrilling "... Thing"!!

**HARRY EDISON****LA. March 5, 1957**

Harry Edison (tp), Ben Webster (ts), Oscar Peterson (p), Barney Kessel (g), Ray Brown (b), Alvin Stoller (dm).

Five titles were recorded for Verve, issued as "Gee, Baby, Ain't I Good To You" and "Blues For Basie":

20725-2	Blues For Piney Brown	Solo 36 bars. (SM)
20726-6	Gee, Baby, Ain't I Good To You	Solo 16 bars to duet with (tp) 10 bars to coda. (S)
20727-2	Blues For The Blues	As below. (F)
20727-4	Blues For The Blues	Solo 60 bars. (F)
20728-1	You're Getting To Be A Habit WM	Solo 24 bars. Acc. (tp) 24 bars to coda. (S)
20729-4	Blues For Bill Basie	Solo 36 bars. (SM)

**LA. March 29/30, 1957**

Same. Two titles:

20825-3	Taste On The Place	Solo 64 bars. Acc. (tp). (FM)
20826-3	Moonlight In Vermont	Acc. (tp) 24 bars to solo 12 bars. (S)

One of the most swinging mainstream sessions of the late fifties, real fireworks of swing!! Everything here is magnificent, and BW thrives like a fish in the water to use an old, worn expression. Should I recommend some particular highlights, they will be the smooth and brilliant "... Piney Brown" and the jumping "Taste ...", particularly the first chorus is just wow!!!

**DAVE HOWARD VOCAL WITH BENNY CARTER & HIS ORCHESTRA****LA. May 2, 1957**

Bigband personnel including Benny Carter (as, arr?), Ben Webster (ts), The Jud Conlon Singers (vo-group).

Four titles were recorded for RCA Victor, one has BW:

52	Fickle Hearted Baby	Break to solo 12 bars. (M)
52-alt. 1	Fickle Hearted Baby	As above? ( )
52-alt. 2	Fickle Hearted Baby	As above? ( )

Postscript of July 2022: This was a great surprise, a real superhot BW solo!! Two alternates are reported, where are they?!

**BENNY CARTER****LA. June 11, 1957**

Benny Carter (as), Frank Rosolino (tb), Ben Webster (ts), Andre Previn (p), Leroy Vinnegar (b), Shelly Manne (dm).

Two titles were recorded for Contemporary:

Old Fashioned Love	Solo 32 bars. (M)
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Blue Lou Solo 32 bars. (FM)

Very fine mainstream session with BW playing particularly well on "... Love", while "Blue Lou" is more ordinary.

**BILLY DANIELS VOCAL ACC. BY L.A. June 12, 1957**

Harry Edison, Buddy Childers, Shorty Sherock (tp), Bill Schaefer, Milt Bernhart, Tom Pederson, George Roberts (tb), Willie Smith, Mark Berlow (as), Buddy Collette (fl, ts), Ben Webster (ts), Chuck Gentry (bar), Benny Payne (p), Howard Roberts (g), Joe Comfort (b), Milt Holland (dm), Frank Carlson (perc), Benny Carter (arr, cnd). Date also given as Nov. 1956.

Six titles were recorded for Verve, no BW on "Blue Prelude", "It's De Lovely" and "Comes Love" but:

21014	Blue Skies	Solo 8 bars. (M)
21017	You Turned The Tables On Me	Solo 8 bars. (M)
21019	Hallelujah	Solo 8 bars. (FM)

Finally found this rare record and was rewarded by a professional singer, good band and top arrangements. And with three brief but fine soli by big Ben!

**BENNY CARTER L.A. June 22, 1957**

Personnel as June 11, except Jimmy Rowles (p) replaces Previn, and Benny Carter also (tp).

Two titles were recorded for Contemporary:

A Walking Thing	Solo 16 bars. (SM)
I'm Coming Virginia	Solo 16 bars. (S)

The second Carter session is even better than the first one, the pleasant tempi lay a firm basis for two excellent tenorsax soli! And note Carter's trumpet rendering of "... Virginia"!

**"NORMAN GRANZ" CONCERT L.A. Aug. 2, 1957**

Harry Edison (tp), Ben Webster, Lester Young (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Louis Bellson (dm), Jimmy Rushing (vo-"... Street", "... Chicago", "... Woogie"). Date also give as Aug. 22.

Third Annual Jazz Concert at the Hollywood Bowl, six titles have BW:

Blues	Solo 7 choruses of 12 bars. (FM)
Someone To Watch Over Me	Solo 32 bars to coda. (S)
I Got Rhythm	Solo 64 bars. (FM)
On The Sunny Side Of The Street	Solo 32 bars. (M)
Goin' To Chicago	Weak obbligato parts to solo 36 bars. (M)
Boogie Woogie	Obbligato 36 bars to solo 36 bars. (M)

**same date**

Bob Brookmeyer (vtb), Gerry Mulligan (bar) added, June Christy (vo) replaces Rushing, new rhythm section, possibly Christy's: Benny Aronoff (p), Joe Benjamin (b), Dave Bailey (dm). One title, jam session:

How High The Moon	Solo 32 bars. (FM)
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Not much planning on the "Blues" here, neither BW nor LY enter properly. The session is bound to swing with this rhythm section, but the medium uptempi are too rough for my taste, note "... Rhythm" as demonstration. Postscript: Note two new items, "... Woogie" and "... Moon"!

**BARNEY KESSEL AND HIS ALL STARS L.A. Aug. 6, 1957**

Frank Rosolino (tb), Ben Webster (ts), Jimmy Rowles (p), Barney Kessel (g), Leroy Vinnegar (b), Shelly Manne (dm).

Two titles were recorded for Contemporary, issued as "Let's Cook!":

Tiger Rag	Solo 3 choruses of 32 bars. (FM)
Jersey Bounce	Solo 60 bars. (M)

Another fine Contemporary session, this time without Benny Carter. Almost two choruses on "Jersey ..." are good, but old "Tiger Rag" is the most exciting item with Kessel playing like Freddie Green!

**BILL HARRIS AND FRIENDS****LA. Sept. 23, 1957**

Bill Harris (tb), Ben Webster (ts), Jimmy Rowles (p), Red Mitchell (b), Stan Levey (dm).

Seven titles were recorded for Fantasy, no tenorsax on "It Might As Well Be Spring" and "I'm Getting Sentimental Over You" but:

Crazy Rhythm	Solo 64 bars. (F)
Where Are You?	Solo 64 bars to coda. (S)
Just One More Chance	Duet with (tb) and vocal exchanges. (S)
I Surrender Dear	Duet with (tb) 32 bars. Solo 24 bars to duet 8 bars and coda. (S)
In A Mellow Tone	Duet with (tb) 32 bars to solo 96 bars. Duet with (tb) 16 bars. (SM)

A fine mainstream session with Bill Harris giving a lot of blowing space to his teammates. BW's gets "Where ..." as his feature number, and while he plays nicely, he is more sentimental than usual, a bit too much for my taste. "Crazy ..." is the only uptempo item, but nothing special here. "Just One ..." is however something very special, a schmalzig parody, can you believe it!! This one you simply must try!! The real Ben is to be found in his wonderful duet with trombone and solo on "... Surrender ...", as well as the swinging, extended "... Tone", dig these!

**BENNY CARTER****LA. Oct. 7, 1957**

Personnel as June 11, Benny Carter also (tp).

One title was recorded for Contemporary:

How Can You Lose?	Solo 16 bars. (SM)
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A third successful Carter session with a fine BW solo!

**BEN WEBSTER QUINTET****LA. Oct. 15, 1957**

Ben Webster (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Stan Levy (dm). Seven titles were recorded for Verve, issued as "Soulville":

21740-4	Lover Come Back To Me	Solo 2 choruses of 64 bars. Solo 64 bars to coda. (SM)
21741-1	Where Are You?	Solo 64 bars to long coda. (S)
21742-5	Makin' Whoopee	Solo 16+24+40 bars to coda, (p) on first and (b) on second bridge. (SM)
21743-5	Ill Wind	Solo 48 bars to long coda. (S)
21744-6	Late Date	Solo 5 choruses of 12 bars. Solo 6 choruses to coda. (SM)
21745-2	Time On My Hands	Solo 64 bars to coda. (S)
21749-1	Soulville	Solo 4 choruses of 12 bars. Solo 2 choruses to coda. (S)

Note: 21746-2 "Who?", 21747-1 "Boogie Woogie" and 21748-1 "Roses Of Picardy" feature BW on piano!! A rare, exciting and important occasion but not within the scope of this book!!

Lovely session, although all items belong to the slower, emotional categories. "Soulville", which is in fact a blues, is extremely slow with typical BW, while on "Time ..." and "... Are?" he is close to overdoing it, the result verges on honey-dripping sentimentality. But in general, backed by an excellent rhythm section, this great tenorsax player makes wonderful music. Although there rarely are any surprises in the melodic constructions, it does not really matter!! For a highlight, try "... Whoopee"!

**BEN WEBSTER / COLEMAN HAWKINS****LA. Oct. 16, 1957**

Ben Webster, Coleman Hawkins (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Alvin Stoller (dm).

Nine titles were recorded for Verve:

21764-2	Blues For Yolande	Solo 3 choruses of 12 bars. (S)
21765-2	Maria	Solo 44 bars. (SM)
21766-2	It Never Entered My Mind	Soli 34 and 18 bars to coda. (S)
21767-2	Prisoner Of Love	Solo 32 bars. (S)
21768-3	Tangerine	Solo 32 bars. (S)
21769-4	La Rosita	Solo 32 bars. (SM)
21770-2	Cocktails For Two	Duet with (ts) 8 bars to coda. (S)
21771-4	Shine On, Harvest Moon	Solo 32 bars. 32 bars 4/4 with (ts) to duet 16 bars. (SM)
21772-2	You'd Be So Nice To Come Home To	Soli 32 and 32 bars. Duet 16 bars and coda. (M)

Note: The incomplete takes of "Blues For Yolande" have ensemble and fragments only, no real soli.

The session is commented more extensively on Hawkins, and although he is the boss, I have an intuitive feeling that most contemporary listeners would prefer BW's soft approach to that of the "modern" Hawk. However, the latter is a bit restrained here, maybe overwhelmed by Hawk's rough and creative mood. Nevertheless, this is a session of happy coplaying, and I feel it is not necessary to highlight any particular item for Ben's sake.

#### **ELLA FITZGERALD VOCAL ACC. BY**

**LA. Oct. 17, 1957**

Ben Webster (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Alvin Stoller (dm).

Three titles were recorded for Verve (two more without BW):

21773-5	In A Mellow Tone	Obbligato 32 bars. Solo 32 bars. Obbligato 16 bars. (SM)
21775-8	Love You Madly	Solo 32 bars. Weak obbligato parts. (SM)
21777-9	Squatty Roo	Straight/solo/intro 32 bars. Solo 32 bars. (FM)

A fine follow-up session with Ella but three items only, of which "... Tone" is the most interesting.

#### **ROY ELDRIDGE / BEN WEBSTER**

**NYC. Nov. 2, 1957**

Roy Eldridge (tp), Ben Webster (ts), probably Bob Jammer(p), Ted Sturgis (b), Ed Levinson or Jerry Segal (dm).

Broadcast from Cafe Bohemia, three titles:

Rifftide / Stumpy	Solo 64 bars. 32 bars 8/8 and 32 bars 4/4 with (dm). (FM)
Relaxin' / Bohemia	Soli 16 and 8 bars. (SM)
In A Mellotone (NC)	Duet with (tp) 32 bars. Solo 64 bars. (M)

Typical club date with good but not remarkable playing on "Rifftide". The almost hypnotic "Relaxin'" in a minor key is however a quite fascinating item, and "... Mellotone" is also an inspired performance, fading out with announcer at the end.

#### **REX STEWART AND THE HENDERSON ALL STARS**

**NYC. late Nov. 1957**

Rex Stewart (cnt), Emmett Berry, Taft Jordan, Joe Thomas (tp), J. C. Higginbotham, Benny Morton, Dickie Wells (tb), Buster Bailey (cl), Garvin Bushell, Hilton Jefferson (as), Coleman Hawkins, Ben Webster (ts), Haywood Henry (bar), Red Richards (p), Al Casey (g), Bill Pemberton (b), Jimmy Crawford (dm).

Two titles were recorded for Urania/Jazztone:

Sugarfoot Stomp	Soli 12 and 12 bars, last with orch. (FM)
King Porter Stomp	Solo 32 bars. (FM)

Note: "King Porter Stomp" on Urania 1212 has a BW solo edited in from an alternate take!

**NYC. Nov. 29, 1957**

Same except Dick Vance (tp), Norman Thornton (bar) replace Berry and Henry. Three titles, no BW on "The Way She Walks" but:

Honeysuckle Rose	Solo 32 bars. (FM)
Wrappin' It Up	Solo 32 bars. (FM)

BW has some good but not remarkable contributions, although all in the same tempo, on this recreation of the Fletcher Henderson band of the early thirties. The chase with Hawk on "Sugarfoot ..." should be particularly noted.

**BILLIE HOLIDAY WITH  
MAL WALDRON ALL STARS**

**NYC. Dec. 5, 1957**

Personnel including Ben Webster (ts), for details see Coleman Hawkins.  
One title:

Fine And Mellow	Solo 12 bars (2 <sup>nd</sup> (ts)-solo). (S)
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**NYC. Dec. 8, 1957**

Personnel including Ben Webster (ts), for details see Coleman Hawkins.  
One title:

Fine And Mellow	Solo 12 bars (1 <sup>st</sup> (ts)-solo). (S)
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On the rehearsal Ben follows Prez, but on the movie itself he leads the way, fine soloing on both with the latter slightly my favourite. And to see Ben, Prez and Hawk together is just one big unforgettable event!!

**COUNT BASIE ALL-STARS**

**NYC. Dec. 8, 1957**

Emmett Berry, Doc Cheatham, Joe Newman, Joe Wilder (tp), Roy Eldridge (tp, flh), Vic Dickenson, Benny Morton, Dicky Wells (tb), Earl Warren (as), Coleman Hawkins, Ben Webster (ts), Gerry Mulligan (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Jo Jones (dm), Jimmy Rushing (vo).

WCBS-TV "The Sound Of Jazz" broadcast. Three titles, no BW on "Blues" but:

I Left My Baby	Obbligato 24 bars. (S)
Dickie's Dream	Solo 32 bars. (F)

The rehearsal has Prez on "... Dream" and obbligato with Rushing on "I Left ...", but on the movie he has been replaced by Ben! Pick your choice on the latter, but on the former BW's rough emotional style these days gives better results.

**DONNA HIGHTOWER VOCAL ACC. BY**

**NYC. 1958**

Joe Wilder (tp), Ben Webster (ts), Hank Jones (p), Mundell Lowe (g), George Duvivier (b), Don Lamond (dm).

Twelve titles were recorded for Capitol:

22297	Anytime, Anyday, Anywhere	Solo 8 bars. (S)
22298	I Get A Kick Out Of You	Obbligato 12 bars. (M)
22299	Please Don't Take Your Love ...	Obbligato 6 bars. (S)
22300	Baby Get Lost	Intro 4 bars to obbligato 12 bars. Coda. (S)
22303	There I've Said It Again	Obbligato 8 bars. (S)
22304	Perfidia	Solo 16 bars. (SM)
22305	C'est La Vie	Obbligato bars. Coda. (S)
22306	Lover Come Back To Me	No solo.
22311	Maybe You'll Be There	Intro 4 bars. Obbligato 8 bars. Coda. (S)
22312	Too Young	Obbligato 20 bars. (SM)
22313	Because Of You	Intro 4 bars. Obbligato 18 bars. (SM)
22314	Trouble In Mind	Solo 16 bars. (SM)

This is really a magnificent session with BW in abundance, backed by a first rate rhythm section. He seems to thrive, caressing Donna's vocal and takes three delicious soli. Note also the intro on "Maybe ..."!

**JOHNNY HODGES AND HIS ORCHESTRA** **NYC. April 5, 1958**  
 Roy Eldridge (tp), Vic Dickenson (tb), Johnny Hodges (as), Ben Webster (ts), Billy Strayhorn (p), Jimmy Woode (b), Sam Woodyard (dm).  
 Five titles were recorded for Verve (five more with Johnny Hodges (as) and rhythm only):

22154-1	Blues-A-Plenty	Solo 12 bars. (S)
22155-3	Cool Your Motor	No solo.
22157-2	Honey Hill	Solo 12 bars. (S)
22160-5	Reelin' And Rockin'	Solo 24 bars. (S)
22160-6	Reelin' And Rockin'	As above. (S)
22162-5	Saturday Afternoon Blues	Solo 48 bars. (M)

What a ball!! The presence of "the rabbit" on a ltsax gives a quite different sound an atmosphere compared to the numerous sessions with Roy, coupled with Hawkins and Webster. Also Strayhorn's subtle piano backing gives an extra touch. Everybody play up to their maximum capabilities, and BW is close to nirvana in his softly spoken but groovy improvisations in slow tempo, note how he opens "Blues-A-Plenty"!! Or dig his two "Reelin' ..."s!! Or his "Honey ..."!! The medium "Saturday ..." allows him to roughen it up a bit, perfect!! One of the major mainstream sessions of the late fifties!!

**BILLY TAYLOR COMBO** **NYC. April 23, 1958**  
 Collective personnel: Buck Clayton, Doc Severinsen (tp), Bennie Morton, Jimmy Cleveland (tb), Tony Scott (cl), Sid Cooper (as), Ben Webster, Paul Quinichette (ts), Billy Taylor (p), Mundell Lowe (g), Eddie Safranski (b), Ed Thigpen (dm).  
 TV-series "The Subject is Jazz" (NBC TV education film), program 5: "Swing".  
 Seven titles, four have BW:

For Dancers Only	Solo with ens 8 bars. (M)
King Porter Stomp	Solo 16 bars. (FM)
Flying Home	Solo 64 bars. (FM)
Blues In A Minor Key (Theme) (NC)	Solo 20 bars (NC). (M)

Note: "Flying Home" appears also on program 8, issued on Jazz Archives LP JA35, dated May 3.

Jam session with good rhythm; BW takes a rough solo on "... Home" with no particular merits. Postscript of June 16, 2019: However, there is a lovely solo on the final "Theme", only too bad that the announcer starts talking, and then the program terminates.

**MICHEL LEGRAND** **NYC. June 27, 1958**  
 Frank Rehak, Billy Byers, Jimmy Cleveland, Eddie Bert (tb), Herbie Mann (fl), Ben Webster (ts), Hank Jones (p), Major Holley (tu), George Duvivier (b), Don Lamond (dm).  
 Four titles were recorded for Mercury/Columbia, no BW on 61073 "Don't Get Around Much Anymore" but:

61071	Nuages	Solo with orch 12 bars. (S)
61072	Rosetta	Solo 64 bars. (F)
61074	Blue And Sentimental	Solo/duet with (tb) 36 bars to coda. (S)

Excellent session and arrangements in general with BW as no exception. A typical strong and rough "Rosetta" and a soft "Nuages" are noteworthy, but the highlight is the very beautiful version of "... Sentimental", note this one!!

**REX STEWART AND THE ELLINGTON ALUMNI ALL STARS** **Newport, R.I., July 4, 1958**  
 Rex Stewart (cnt), Cootie Williams (tp), Tyree Glenn (tb), Hilton Jefferson (as), Ben Webster (ts), Billy Strayhorn (p), Oscar Pettiford (b), Sonny Greer (dm).  
 Recorded live at the Newport Jazz Festival. Six titles, four have been available:

East St. Louis Toodle-Oo	No solo.
Rockin' In Rhythm	In ensemble. Solo 32 bars. (M)
New Concerto For Cootie	No solo.
C Jam Blues	Break to solo 24 bars. Break. (M)

Rough but quite inspired playing.

**BEN WEBSTER** **Newport, Rh. I., July 4, 1958**

Ben Webster (ts), Billy Strayhorn (p), Oscar Pettiford (b), Sonny Greer (dm).  
One title was recorded live at the Newport Jazz Festival:

Chelsea Bridge	Solo 48 bars to coda. (S)
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Beautiful music, but we have heard it before.

**BEN WEBSTER ORCHESTRA** **NYC. July 1958**

Art Farmer (tp), Ben Webster, Harold Ashby (ts), Jimmy Jones (p), Mundell Lowe (g), Milt Hinton (b), Dave Bailey (dm).

Seven titles were recorded for Verve, issued as "The Soul Of Ben Webster":

22318-10	Fajista	Solo 64 bars. (F)
22319-3	Cool Train	Solo 4 choruses of 12 bars. (FM)
22320-6	When I Fall In Love	Solo 64 bars to coda. (S)
22321-4	Ev's Mad	Solo 5 choruses of 12 bars. (F)
22322-4	Chelsea Bridge	Solo 48 bars to coda. (S)
22323-3	Ash	Solo 9 choruses of 12 bars. (F)
22324-2	Charlotte's Piccolo	Solo 5 choruses of 12 bars. (S)

The presence of Ashby should be expected to ignite Ben, but he plays just "ordinary", occasionally boring. The ballads are rather lame, and even in uptempo he takes a rather casual approach. Nothing really wrong with the session, there are just so many more exciting ones.

**MERCER ELLINGTON AND HIS ORCHESTRA** **NYC. July 14, 1958**

Bigband personnel including Ben Webster (ts).  
Three titles were recorded for Coral, one has BW:

105297	Steppin' Into Swing Society	Solo with orch 16 bars. (M)
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Rather rough playing, heard BW better.

**MUNDSELL LOWE AND HIS ORCHESTRA** **NYC. July 16, 1958**

Art Farmer (tp), Don Elliott (mel, vib), Tony Scott (cl, bar), Ben Webster (ts), Mundell Lowe (g), George Duvivier (b), Osie Johnson (dm).

Seven titles were recorded for Camden, four have BW:

Summertime	Solo 32 bars. (SM)
I Get Plenty Of Nothing	Soli 8 and 22 bars. (M)
Bess You Is My Woman Now	Solo 8 bars. (M)
My Man's Gone Now	Solo 8 bars. (SM)

Fascinating session being hidden away for so long! The outstanding number is "Summertime", starting right out with Scott's baritone sax to continue with BW and then (tp), (g), (b) and (mel), dig this! But otherwise there is not much tenor sax here, although the brief solo on "... Gone Now" is worth the whole CD!

**MERCER ELLINGTON AND HIS ORCHESTRA** **NYC. July 17, 1958**

As above with new rhythm section. Four titles, two have BW:

105302	Frolic Sam	Soli 16 and 16 bars. (FM)
105303	Be Patient	Soli with ens 24 and 8 bars to coda. (S)

**NYC. July 22, 1958**

Partial new rhythm section. Five titles, one has BW:

105305 The Gal From Joe's Solo with orch 36 bars. (M)

The Mercer sessions never really take off, and BW seems to be doing a job only, no problem but compared to so many fine sessions on which he participates, these will not be played much.

**MERCER ELLINGTON AND HIS ORCHESTRA 1958/1959**

Personnel including Ben Webster (ts), Johnny McPhail (vo).

Four titles were issued on EP: GAYE EPG 369, BW reported to be heard on "No Smoking" only (the others are: "Indelible", "Don't Sing Of Spring" and "When I Say Goodbye"), not available.

**CARMEN McRAE VOCAL ACC. BY NYC. Aug. 4, 1958**

Irving Markowitz (tp), Fred Kelin, Donald Corrado, Dick Berg, Tony Miranda (fth), Ben Webster (ts), Don Abney (p), Mundell Lowe (g), Aaron Bell (b), Ted Sommer (dm).

Six titles were recorded for Decca, no BW on 105400 "Mr. Meadowlark" but:

105401 Skylark Solo 8 bars. Obligato 8 bars. (S)  
 105402 Bye Bye Blackbird Solo 14 bars. (M)  
 105403 Flamingo Solo 8 bars. Obligato parts.(S)  
 105404 A Nightingale Sang In B. Square Obligato 4 and 4 bars. (S)  
 105405 When The Swallows Come Back Obligato 8 and 2 bars. (S)

**NYC. Aug. 6, 1958**

As above except (fth) out, Al Cohn (ts) added, Nick Stabulas (dm) replaces Sommer. Four titles, no BW on "His Eyes Is On The Sparrow" and "The Eagle And Me" but:

105408 When The Red, Red Robin Solo 32 bars, last half with ens. (M)  
 Georgia Rose Solo 8 bars to obligato parts. Coda. (S)

**NYC. Aug. 8, 1958**

As Aug. 6 except Barry Galbraith (g), Don Lamond (dm) replace Lowe and Stabulas. Four titles, 105413 "Summertime" has not been available but::

105410 Bob White Solo 32 bars. (M)  
 105411 Baltimore Oriole Solo 8 bars. (S)  
 105412 Chicken Today, Feathers Tomorrow Solo 16 bars.  
 Obligato parts. (S)

A fine vocal session with BW as the main soloist. As could be expected he is best in the slow tempi with beautiful obligato parts; take "... Nightingale ..." as a good example. Fine soli too, note "Bye ...", "... Oriole" and "Chicken ..." as particularly lovely tenorsax contributions. And "Georgia ...", wow!!

**JOHNNY HODGES AND HIS ORCHESTRA NYC. Aug. 14, 1958**

Roy Eldridge (tp), Lawrence Brown (tb), Johnny Hodges (as), Ben Webster (ts), Billy Strayhorn (p), Wendell Marshall (b), Jo Jones (dm).

Six titles were recorded for Verve, issued as "Side By Side":

25000-4 Just A Memory Solo 44 bars. (SM)  
 25001-7 Let's Fall In Love Soli 32 and 4 bars. (SM)  
 25002-1 Big Shoe Solo 24 bars. (M)  
 25003-3 Ruint No solo. (SM)  
 25004-5 Bend One Solo 12 bars. (SM)  
 25005-6 You Need To Rock Solo 36 bars. (M)

A delicious session, better mainstream cannot be found! A firm, swinging rhythm section supports all soloists to give their very best. BW plays with great authority; one should note with excitement the expressive "... Rock", but your favourites are likely to be "... Love" and particularly the session highlight "... Memory" in perfect tempo, this is great!!

**JOHNNY HODGES AND HIS ORCHESTRA** **NYC. Sept. 10, 1958**  
 Roy Eldridge, Ray Nance (tp), Lawrence Brown (tb), Johnny Hodges (as), Jimmy Hamilton (cl, ts), Ben Webster (ts), Billy Strayhorn (p), Jimmy Woode (b), Sam Woodyard (dm).  
 Eight titles were recorded for Verve, issued as "Not So Dukish", four have BW:

22447-3	M. H. R.	Solo 32 bars. (M)
22450-4	Not So Dukish	Solo 3 choruses of 12 bars. (SM)
22451-4	Central Park Swing	Solo with ens 16+8 bars, ens on bridge. Solo with ens 16+8 bars, (cl) on bridge. (M)
22452-1	Preacher Blues	Duet with (tb) 12 bars. Solo 24 bars. (S)

This session is much tamer than the previous Hodges one, it never breaks loose, and BW has a less important role. However, there are some interesting moments; except for the arranged "Central..." and the ordinary "M. H. R.", there are two brilliant blues items in lower tempi, dig these!

**BEN WEBSTER QUINTET** **Hempsted, Long Island, Oct. 5, 1958**  
 Ben Webster (ts), Charles McLean (p), Jimmy Cannady (g), John Bailey (b), Ray White (dm).  
 Seven titles were recorded by BW himself at the NuWay Club:

Dancing On The Ceiling	Solo 3 choruses of 32 bars. Solo 32 bars to coda. (M)
Indiana	Solo 5 choruses of 32 bars. Solo 3 choruses to coda. (F)
Ow!	Solo 3 choruses of 32 bars. Solo 48 + 8 bars to coda, (dm) on last bridge. (FM)
I Remember You	Solo 2 choruses of 36 bars. Solo 36 bars to coda. (M)
Exactly Like You	Solo 2 choruses of 32 bars. 3 choruses 4/4 with (dm) to solo 16+8 bars to coda, (dm) on bridge. (M)
The Man I Love	Solo 2 choruses of 64 bars. Solo 64 bars to coda. (FM)
Ad Lib Blues	Solo 5 choruses of 12 bars. (S)

This is a rare occasion, featuring BW in a club setting, the only example of this in the late fifties. The music is certainly to my personal taste with a swing rhythm section, including guitar, and BW obviously enjoys himself, note for instance the fifth-seventh choruses on "Indiana" and the second-third ones on "Ow!"! "Dancing ...", "... Remember You" and "... Like You" are perhaps more on the average, but the second and the last choruses on "The Man ..." are really swinging, and a nice slow blues concludes the session. You should really try this informal evening!!

**EUGENIE BAIRD VOCAL ACC. BY** **NYC. Nov. 3, 1958**  
 Taft Jordan (tp), Tyree Glenn (tb, vib), Ben Webster (ts), David Rivera (p), Wendell Marshall (b), Joe Marshall Jr. (dm), Mercer Ellington (arr, ldr).  
 Five titles said to be recorded for Design, no tenorsax on "I'm Beginning To See The Light" and "Everything But You" but:

Well Well	Obbligato 12 and 12 bars. (M)
Lush Life	Break. Obbligato 18 bars. (S)
In A Sentimental Mood	Obbligato 48 bars. (S)

BW stays in the background but plays nicely, particularly "... Sentimental Mood" is a beautiful piece of music. Note: Three titles from the Nov. 11 session have tenorsax more like BW than Harold Ashby to me, what do you think?

**BEN WEBSTER AND HIS SEXTET** **NYC. April 2, 1959**  
 Buck Clayton (tp), Vic Dickenson (tb), Ben Webster (ts), Hank Jones (p), George Duvivier (b), Jo Jones (dm).  
 Filmsoundtrack, three titles:



Mop Mop	Solo 64 bars to 32 bars 4/4 with (dm). (F)
Chelsea Bridge	Soli 32 and 8 bars to coda. (S)
C Jam Blues	Break 4 bars to solo 36 bars to 24 bars 4/4 with (dm). (FM)

Without the film the excitement is lost, we have much more exciting stuff from Ben. Best is "... Bridge".

### JOHNNY HODGES

NYC. April 7/8, 1959

Harold Baker (tp), John Sanders, Quentin Jackson (tb), Johnny Hodges (as), Jimmy Hamilton (cl, ts), Ben Webster (ts), Jimmy Jones (p), Les Spann (g, fl), Ray Brown (b), Jo Jones (dm).

Ten titles were recorded for Verve, issued as "The Smooth One", no BW on "First Klass", "Straight Back" and "Melancholy Baby" but:

26325-5	Second Klass	Solo 8 bars. (FM)
26328-4	Steerage	Solo 24 bars. (SM)
26329-5	Third Klass	Solo 24 bars. (M)
26330-5	Meet The Frog	Solo 24 bars. (M)
26331-1	Nite Life	Solo 24 bars. (FM)
26333-10	Lotus Blossom	Solo 16 bars. (SM)
26334-6	Free For All	Solo 4 choruses of 12 bars. (M)

Another Hodges session of fine quality (note the trumpet playing!!). The presence of guitar is somewhat out of context, giving the session a slightly unusual atmosphere compared to earlier Hodges get-togethers, not that Spann plays badly though, not at all. BW renders several excellent soli, note in particular "Steerage" and "... Frog".

### BEN WEBSTER AND ASSOCIATES

NYC. April 9, 1959

Roy Eldridge (tp), Coleman Hawkins, Budd Johnson, Ben Webster (ts), Jimmy Jones (p), Les Spann (g), Ray Brown (b), Jo Jones (dm).

Five titles were recorded for Verve (BW (ts) with (rhythm) only on 26360):

26357-1	Budd Johnson	Solo 6 choruses of 12 bars. (FM)
26358-3	De-Dar	Solo 4 choruses of 12 bars. (S)
26359-2	Young Bean	Solo 4 choruses of 12 bars. (FM)
26360-3	Time After Time	Solo 64 bars to coda. (S)
26361-3	In A Mellow Tone	Solo with ens 32 bars. Solo 3 choruses of 32 bars to solo with ens 32 bars to coda. (SM)

"Ben Webster and Friends", just so, thanks to fate for inviting Hawk and Budd to this memorable occasion!! Excellent playing all over, although there is a peculiar second chorus on "Budd ...", and it is enlightening to read Dave Gelly's liner notes on "In A ...": "The subdued opening is what we might expect from him, particularly his trick of letting a note die away, leaving a trail of breath behind it. Similarly, he has a habit of settling down into a solo by coasting along with the rhythm section before developing any larger idea. But his expressive range is vast, from a romanticism that stops a mere hair's breadth away from sentimentality to a kind of mad panic. His first chorus is an excursion into various kinds of softness and then, having made a deliberate pause, he goes into a passage of quite astounding ferocity. Bearing in mind subsequent jazz history, consider bars five to eight of Ben's second chorus. What are we to make of it? Set as they are in a context of wheedling sweetness, these disjointed cries are uniquely disturbing. I don't suggest that they "mean" anything in the extramusical sense, but their power to upset a mind lulled by the surrounding softness is uncanny. As an example of the effectiveness of pure sound these four bars are instructive because they suggest the introduction of disorder into an orderly world. In a disorderly world they would, of course, lose their force". Do not forget there is a beautiful ballad here too, "... Time"!

### ONE WORLD OF JAZZ

NYC. May 19, 1959

Basic personnel: Clark Terry (tp), Jay Jay Johnson (tb), Ben Webster (ts), Hank Jones (p), Kenny Burrell (g), George Duvivier (b), Jo Jones (dm).

Six titles were recorded for Columbia, later a tape was sent to Europe, where additional musicians were dubbed in; England: June 22: George Chisholm (tb), Roy

East (as), Bob Garcia (ts), Ronnie Ross (bar); Stockholm: June 30: Åke Persson (tb);  
Paris: July 3: Roger Guerin (tp), Martial Solal (p), Stephane Grappelli (vln):

63351	Misty	“Duet” with (tb) 16 bars. Solo 8 bars to long coda. (S)
63352	International Blues	Solo 24 bars. (FM)
63353	Cotton Tail	Solo 32 bars. 32 bars 4/4 with (ts). (FM)
63354	Nuages	Solo 16 bars. (S)
63355	In A Mellow Tone	With ens 32 bars to solo 64 bars. With ens 32 bars to coda. (SM)
63356	Big Ben Blues	Solo 36 bars. (SM)

Crazy idea this “session” but it works!! The basics is the NYC. Septet performance with BW soloing on all six items. He seems to possess maximum inspiration in the slower tempi, and particularly “Nuages” and “Big Ben ...” are exquisite. This also goes for his “breathy” “Misty”, where Chisholm produces a beautiful “duet” one month later! Dig these three wonderful items!! “International ...” is more ordinary, and “... Mellotone” does not give anything new, nor do the rough solo on “Cotton Tail”, but it is fun to hear a chase with a British tenorsax player not present!! Would like to have these efforts on CD!!!

#### COUNT BASIE WITH STRINGS

NYC. probably June 1959

Henry Coker, Al Grey, Benny Powell (tb), Ben Webster (ts), Count Basie (p), Freddie Green (g), George Duvivier (b), Jimmy Crawford (dm), unidentified (strings).

Three titles were recorded for Roulette:

14192	These Foolish Things	Soli 4 and 4 bars. (S)
14193	Blues Bittersweet	Solo 8 bars. (SM)
14194	Blue And Sentimental	Solo 18 bars. Coda. (S)

This session is, as one can see from the personnel, something different, and it is a matter of taste if you enjoy this combination of music elements. I do, getting older and not as puritanistic as before. Delicious slow string music with the Count and his rhythm in the bottom, and the BW who obviously enjoys himself. “... Sentimental” is the most important, but don’t forget “... Things”!!

#### JOE WILLIAMS VOCAL ACC. BY JIMMY JONES' ORCHESTRA

NYC. July 14&16, 1959

Personnel including Harry Edison (tp), Ben Webster (ts), Hank Jones (p), Freddie Green (g), Milt Hinton (b), Don Lamond (dm), (strings), (woodwinds).

Nine titles were recorded for Roulette (additional titles without BW):

You’re Mine You	Obbligato 8 bars. (S)
If I Should Lose You	Obbligato 8 and 4 bars. (S)
You Are Too Beautiful	Obbligato 8 bars. (S)
The Girl In My Dreams Tries To LLY	Obbligato 8 bars. Solo 4 bars. (S)
I Can’t Resist You	Obbligato 12 bars. (SM)
You’re A Sweetheart	Obbligato 4 bars. (S)
With Every Breath I Take	Solo 8 bars. (S)
When Did You Leave Heaven?	Obbligato 8 bars. (S)
I Only Have Eyes For You	Solo 16 bars. (SM)

This is a gorgeous session!!! Joe Williams is to me a much better performer of slow ballads in this kind of setting with soft strings, than with the Count, and BW blows the most wonderful background you can imagine!! Well, the Count’s spirit is there with Green’s magnificent guitar and a complete, perfect rhythm section, and the major solo item here, “... Eyes ...” is without woodwinds and strings though. Anyway, this is really a great session in many respects, and for BW enthusiasts, vow!!!

**JIMMY WITHERSPOON VOCAL ACC. BY Monterey, Oct. 2, 1959**  
 Roy Eldridge (tp), Urbie Green (tb), Woody Herman (cl), Coleman Hawkins, Ben Webster (ts), Earl Hines (p), Vernon Alley (b), Mel Lewis (dm).  
 Five titles were recorded at the Monterey Jazz Festival, no BW on "Big Fine Girl" but:

No Rollin' Blues	Obbligato parts. (S)
Good Rockin' Tonight	Solo 3 choruses of 12 bars. (M)
Ain't Nobody's Business	Weak obbligato parts. Solo 16 bars. (S)
When I Been Drinkin'	Weak obbligato parts. (S)

This is Witherspoon's session and exciting as such, but the fine personnel has a rather peripheral role, and in the background playing it is difficult to discern the details. However, there are two BW soli, the quite rough "... Tonight" and surprisingly a little gem, "... Business", worth the whole session!!

**GERRY MULLIGAN MEETS BEN WEBSTER L.A. Nov. 3, 1959**  
 Ben Webster (ts), Gerry Mulligan (bar), Jimmy Rowles (p), Leroy Vinnegar (b), Mel Lewis (dm).  
 Six titles were recorded for Verve (no BW of importance in the fragments of "Go Home"):

22971	In A Mellotone	Duet with (bar) 32 bars to solo 32 bars. Duet 64 bars to coda. (SM)
22971-alt.	In A Mellotone	As above. (SM)
22972	What Is This Thing Called Love?	Duet with (bar) 32 bars. Solo 64 bars. Duet 36 bars to coda. (M)
22973	Chelsea Bridge	Soli/straight with (bar) acc. 32 and 32 bars to coda. (S)
22973-alt.	Chelsea Bridge	As above. (S)
22974	Go Home	Solo 3 choruses of 12 bars. (S)
22975	Who's Got Rhythm?	Solo 64 bars. Duet with (bar) in chase with dm. (FM)
22976	For Bessie	Duet with (bar) 12 bars to solo 3 choruses of 12 bars. Duet 8 bars to coda. (S)

Nice sax encounter by all means, although the parties might be too different to achieve a real transcendental understanding. With an excellent rhythm section they play nicely separately and take some charming duets, particularly "... Mellotone" is a lovely item in all respects, as well as "... Love?" which swings beautifully with first rate soloing by both. And not forget the slow blues delicately performed on "... Home" and "... Bessie". Postscript of Nov. 11, 2022: Alternate takes came to my attention recently, particularly "... Mellotone" is interesting.

**BEN WEBSTER / OSCAR PETERSON NYC. Nov. 6, 1959**  
 Ben Webster (ts), Oscar Peterson (p), Ray Brown (b), Ed Thigpen (dm).  
 Seven titles were recorded for Verve:

22989-6	Sunday	Soli 64 and 64 bars to coda. (FM)
22990-1	When Your Lover Has Gone	Solo 64 bars to coda. (S)
22991-4	The Touch Of Your Lips	Solo 3 choruses of 32 bars. Solo 40 bars to coda. (M)
22992-3	In The Wee Small Hours OTM	Solo 36 bars to long coda. (S)
22993-1	This Can't Be Love	Solo 4 choruses of 32 bars. 2 choruses 4/4 with (dm) to solo 1 chorus to coda. (M)
22994-1	Bye Bye Blackbird	Solo 1 chorus of 32 bars. Solo 4 choruses to coda. (M)
22995-3	How Deep Is The Ocean?	Solo 64 bars to coda. (M)

This is the session that proves that by the end of the fifties, BW was the greatest of the survivors from the swing era and the first and foremost carrier of the swing tradition!! Possibly the best items are in medium tempo, note for instance the second chorus on "... Be Love", or for that matter the whole thing, as well as "Touch ..."! "Sunday" is the only item with some roughness here, while "... Your Lover ..." is almost overromantic. Note also the charming "... Blackbird" where piano takes a break when BW is on. Take this, take that, no play the whole session for god's sake!!

**GERRY MULLIGAN MEETS BEN WEBSTER**

**LA. Dec. 2, 1959**

Personnel as Nov. 3.

Five titles were recorded for Verve (false starts and breakdowns have no BW interest):

23005-2	Fajista	As below. (M)
23005-4	Fajista	Solo 64 bars. (M)
23006-1	Tell Me When	As below. (S)
23006-2	Tell Me When	Solo with (bar) acc. 64 bars to coda. (S)
23007-3	Blues In B Flat	Solo 6 choruses of 12 bars. (SM)
23007-4	Blues In B Flat	Solo 5 choruses of 12 bars. (SM)
23008-3	The Cat Walk	As below. (M)
23008-6	The Cat Walk	Solo 32 bars. (M)
23009-2	Sunday	Duet with (bar) 30 bars. Solo 64 bars. Duet 32 bars to coda. (FM)
23009-3	Sunday	Duet with (bar) 30 bars. Solo 3 choruses of 32 bars. Solo 8 bars. Duet 32 bars to coda. (FM)

Fine follow-up session with the slow duet performance "Tell Me ..." as the highlight, and also good soli all over, note "Fajista". Terminating the 1950s it is safe to say that the 50 years old Ben Webster still belongs to the best of up-and-going tenorsax players, still with perfect command of his instrument, slowing down but adapting it with his breathing technique to a trademark suiting him well for the years of old age before him. Postscript of Nov. 11, 2022: Even more exciting is the extension of this follow-up session, alternate takes of all five titles!!

**JIMMY WITHERSPOON**

**LA. Dec. 2&9, 1959**

Ben Webster (ts), Gerry Mulligan (bar), Jimmy Rowles (p), Leroy Vinnegar (b), Mel Lewis (dm), Jimmy Witherspoon (vo).

Ten titles were recorded at the Renaissance Club, issued as "Witherspoon, Mulligan And Webster At The Renaissance":

Time's Getting' Tougher	Solo 3 choruses of 12 bars. Brief obbligato parts. (M)
How Long	Brief obbligato parts. (S)
Corrine Corrina	Obbligato 2 choruses of 12 bars to solo 4 choruses. (M)
C. C. Rider	Obbligato 12 bars and parts. (S)
Roll 'Em Pete	Obbligato 36 bars to solo 36 bars. Obbligato parts. (M)
Every Day	Obbligato parts. Solo 3 choruses of 12 bars. Coda. (M)
Goin' To Kansas City	Obbligato riffs. (M)
Outskirts Of Town	Obbligato 24 bars to solo 12 bars. Obbligato parts. (S)
Trouble In Mind	Obbligato parts. (S)
St. Louis Blues	Obbligato 12 bars and riffs. Solo 36 bars. (M)

Same group as recording for Verve (even the same day for some of these titles?!?), but what a difference a blues shouter makes! This is another kind of music, but no doubt BW thrives equally well; like Buddy Tate he seems to love the groovy, almost

sexy blues performance like “Times ...”, “Corrine ...”, “... Pete” and “St. Louis ...”, and there are lots of fine background playing. But the highlight is the beautiful slow chorus on “Outskirts ...”, dig this!

**JIMMY WITHERSPOON & BEN WEBSTER San Francisco, Dec. 9, 1959**

Ben Webster (ts), Vince Guaraldi (p), Dean Reilly (b), Colin Bailey (dm), Jimmy witherspoon (vo). Date incorrectly listed earlier as 1967.

Eight titles recorded live at “Jazz Workshop”:

Everyday I Have The Blues	Obbligato riffs. Solo 3 choruses of 12 bars. Coda. (SM)
See See Rider	Obbligato 36 bars. (S)
Roll ‘Em Pete	Obbligato 36 bars to solo 36 bars to obbligato 12 bars. (F)
T’Ain’t Nobody’s Business	Obbligato 16 bars to solo 16 bars to obbligato 16 bars. (S)
I’ll Always Be In Love With You	Obbligato 32 bars to solo 16 bars to obbligato 20 bars. (M)
How Long, How Long Blues	Obbligato 16 bars to solo 16 bars to obbligato 8 bars. (S)
I’ve Had My Fun	Obbligato 36 bars. (S)
St. Louis Blues	Obbligato 52 bars to solo 24 bars to obbligato 24 bars. (M)

Another Witherspoon/Webster encounter with lots of tenorsax par excellence, obviously they enjoy each others company very much. Perhaps a bit too rough on “Everyday ...”, “... Pete” and “St. Louis ...”, but in the slow tempi BW is brilliant! “See See ...” is a particular favourite, but the three others are also just wonderful. And the solo on “... Always ...” is a thrill! BW can with confidence enter the 1960s as the major “survivor” from the golden age!!

**THE EDGAR BATTLE SINGERS probably late 1950s**

Bigband personnel including Ben Webster (ts), Sticks Evans (dir), Delores Andrews Andrews, Vi Carlo (vo), The Edgar Battle Singers (vo-choir), Edgar Battle (producer).

Twelve titles were recorded for Broadway LP no. 12, issued as “The Edgar Battle Singers Sing The Songs Of Maceo Pinkard”, six have BW:

Sweet Georgia Brown	Intro. Solo 24 bars. Coda. (FM)
Sugar	Solo 16 bars. (SM)
You’re Gonna Be Sorry	Solo 32 bars. (M)
Don’t Cry Limitless Girl	Solo 4 bars. (SM)
Give Me A Little Kiss Will Ya, Huh?	Solo with orch 16 bars. (SM)
Why Do You Torture Me?	Solo 16+8 bars, orch on bridge. (SM)

This unusual session has recently come to my attention by Ken Gross. Not exactly a pure jazz record, but an LP tailored for a more open market. There is absolutely no doubt that this is BW, and the time seems to be around late fifties, but if anybody could supply more information, perfect! He plays in his usual rough style, certainly noteworthy, choosing a highlight it should be “... Sorry”.

**MAXWELL DAVIS LA. Jan. 12-14, 1960**

Bigband personnel including Ben Webster, Bumps Myers (ts).

Ten titles were recorded for Crown, issued as “Compositions of Duke Ellington”, three have BW:

Cottontail	Solo 64 bars. (FM)
Jack The Bear	Soli with orch 8 and 8 bars. (M)
Main Stem	Solo with orch 16 bars. (FM)

Nothing but recreations of old successes.

**NANCY WILSON LA. May 10, 1960**

Bigband personnel including Ben Webster (ts), Billy May (cond, arr), Nancy Wilson (vo).

Three titles were recorded for Capitol, no BW on 33802 "The Great City" but:

33800 I Wish You Love Oblligato 8 and 8 bars. (SM)  
33801 Call It Stormy Monday Oblligato 12 bars. (S)

Nice discovery this BW session! No help from the discographies, but my old girlfriend Astri alerted me!

**NANCY WILSON** **LA. May 11, 1960**

Smallband and bigband personnel including unknown (fl), (g), Ben Webster (ts).  
Three titles were recorded for Capitol, no BW on 33811 Guess Who I Saw Today" but:

33809 This Time The Dream's On Me Soli 6 and 6 bars. (FM)  
33810 He's My Guy Intro 4 bars. Oblligato 8 bars. (S)

And some more, dig the beautiful intro on "... Guy"!

**JOHNNY HODGES** **LA. June 1, 1960**

Lawrence Brown, Mitchell "Bootie" Wood (tb), Johnny Hodges (as), Ben Webster (ts), Jimmy Rowles (p), Ray Brown (b), Ed Thigpen (dm).  
Twelve titles (or more) were recorded for Verve, unissued.

**JO STAFFORD** **LA. July 15, 1960**

Ray Nance, Don Fagerquist, Conte Candoli (tp), Lawrence Brown (tb), Johnny Hodges (as), Ben Webster (ts), Harry Carney (bar), Russ Freeman (cel), Jimmy Rowles (p), Bobby Gibbons (g), Joe Mondragon (b), Mel Lewis (dm), Johnny Mandel (arr), Jo Stafford (vo).

Four titles were recorded for Columbia, one has BW:

For You Soli 8, 8 and 2 bars. (SM)

**LA. Aug. 1, 1960**

Same except Shelley Manne (dm) replaces Lewis. Four titles:

S'posin' Solo 16 bars. Oblligato parts. (M)  
You'd Be So Nice To CHT Solo 14 bars. (M)  
After I Say I'm Sorry Intro 2 and 2 bars. Oblligato parts. Solo 32 bars. (M)  
I've Got The World On A String Solo 16 bars. Oblligato parts. (SM)

**LA. Aug. 10, 1960**

Same except Mel Lewis (dm) replaces Manne. Four titles:

Midnight Sun Oblligato 16, 16 and 12 bars. Coda. (S)  
I Didn't Know About You Oblligato parts. Solo 8 bars. Coda. (S)  
Dream Of You Solo 8 bars. Oblligato parts. (S)  
Imagination Oblligato parts. (S)

With these sessions BW demonstrates convincingly that he is one of the most prominent tenorsax players alive of those with their main roots in the nineteen thirties. His charismatic playing cannot be overvalued, he combines beauty, strength and emotions in a most personal way, as he always has done, but adapted to the trends of the day. The sessions have a very fine vocalist in Jo Stafford, fine arrangements and a star-studded personnel blending Duke with the best of West Coast. BW plays mostly behind the vocal, note the magnificent "Midnight ...", but there are also several delightful soli. It is difficult to choose highlights, but "... So Nice", "S'posin'" and "... Sorry" rank high. Dig these lovely dates!!

**JIMMY RUSHING / HELEN HUMES** **LA. Ca. Summer 1960**

Ben Webster (ts), unknown (p), (b), (dm), Jimmy Rushing, Helen Humes (vo).  
Four titles were recorded for Columbia:

Now That I Need You Intro 8 bars. Solo 32 bars.  
Oblligato 36 bars to coda. (FM)  
I'm Gonna Move To The OOT Solo 12 bars. Oblligato parts. (M)  
Why Or Why? Oblligato parts. Solo 32 bars.  
Oblligato parts. (FM)  
Are You Ready? Oblligato parts. (M)

Don't be put off by the bucketlike simulated stereo on this session, because these are delightful items! Rushing and Humes seem to have a wonderful swinging time together, and then comes BW with excellent contributions on all four items!! His background playing is magnificent all over, and for a favourite solo, pick "... Need You", gorgeous!!

**HELEN HUMES VOCAL ACC. BY  
MARTY PAICH's ORCHESTRA**

**LA. Sept. 6&7, 1960**

Ben Webster (ts), Andre Previn (p), Barney Kessel (g), Leroy Vinnegar (b), Shelly Manne (dm), unknown (strings), Marty Paich (arr, cond).

Four titles were recorded for Contemporary:

My Old Flame	Solo 4 bars. Brief coda. (S)
Every Now And Then	Solo 4 bars. Brief coda. (S)
If I Could Be With You	Solo 18 bars. (SM) Obbligato parts. (S)
Imagination	Obbligato parts. (S)

**Same date**

Add: Al Porcino, Ray Triscari, Stu Williamson, Jack Sheldon (tp), Harry Betts, Bob Fitzpatrick (tb), Art Pepper (cl, as), Teddy Edwards (ts), Bill Hood (bar). Strings out.

Eight titles, two have BW:

Million Dollar Secret	Solo 12 bars. (SM)
You're Driving Me Crazy	Solo 8 bars. (M)

Nothing wrong with these sessions, you can only look at the personnel, here is a lot of excellent music, believe me! Only BW does not get so much blowing space as he should have. His highlight is "If I Could ...".

**JON HENDRICKS**

**LA. Sept. 21, 1960**

Jon Hendricks (vo, narr), Big Miller, Jimmy Witherspoon, Hannah Dean (vo) with Eric Gale (p) acc by Ben Webster, Pony Poindexter (ts), Gildo Mahones (p), Bobby Gibbons (g), Ike Isaacs (b), Jimmy Wormsworth (dm).

Three titles were recorded for Columbia (many more without BW):

46784	I Had My Share	Obbligato 24 bars (vo-BM). Obbligato 12 bars to solo 24 bars. Obbligato 12 and 24 bars. (M)
46785	Please Send Me Someone To Love	Obbligato 32 bars (vo-JW). (S)
46786	Sufferin' Blues	Obbligato 36 (vo-BM) bars to solo 24 bars to obbligato 12 bars. (M)

Great tenorsax playing here, note particularly the magnificent obbligato on "Please ..." and also fine soloing on "... Blues", BW at his very early-sixties best.

**BEN WEBSTER**

**Hollywood, Ca., Oct. 14, 1960**

Ben Webster (ts), Jimmy Rowles (p), Jim Hall (g), Red Mitchell (b), Frank Butler (dm).

Eight titles were recorded live at "The Renaissance":

Gone With The Wind	Soli 64 and 32 bars to coda. (M)
Stardust	Soli 48 and 32 bars to coda. (S)
Caravan	Soli 128 and 64 bars to coda. (M)
Georgia On My Mind	Soli 32 and 36 bars to coda. (S)
Ole Miss Blues	Solo 4 choruses of 16 bars. 64 bars 4/4 with (dm) to solo/straight 32 bars. (FM)
Mop Mop	Solo 2 choruses of 32 bars. 3 choruses 4/4 with (dm). (F)
What Is This Thing Called Love	Solo 3 choruses of 32 bars. Solo 16+8 bars to long coda. (SM)
Renaissance Blues	Soli 24 and 60 bars to coda. (SM)

To be quite honest, Jimmy Rowles' exquisite piano playing is the highlight of this session! But what about Ben? Well, I am more impressed by his studio recordings than by his live recordings in the sixties. Here he seems to be in good shape but not

really eager to play, and his soli are systematically shorter than they normally should have been. It is also now obvious that his artistry more and more is connected to his ballad playing, and there are some beautiful examples here, like "Georgia ...", and note in particular "Stardust", including the verse, and note also the end of his first solo where he uses his breathing to the utmost effect. We will be hearing more of this!! However, when tempo goes up, he has no longer the youthful strength nor the creativity of bygone days, and to compensate for this he uses a rough tone which makes things worse, the cottontailish "Mop Mop" is a good example of this. There are too much drums on the recording, reducing the listening quality, but the session certainly swings, take "Ole Miss ..." as good evidence. Note that "... Called Love" is played in an unusually slow tempo. The closer item is "... Blues", and this he enjoys (quoting "Summertime"), as we should do too! Lots of good stuff on this club date, but select only a few for playing at a time!

**CLARENCE "BIG" MILLER** **LA. Oct. 18, 1960**  
Ben Webster (ts), Gildo Mahones (p), Bobby Gibbons (g), Ike Isaacs (b), Jimmy Wormsworth (dm), Clarence Miller (vo).  
Four titles were recorded for Columbia:

46807	It's A Hard Life	Solo 16 bars. Obligato 8 bars. (F)
46815	If You Don't Love Me	Obligato parts. Solo 24 bars. (SM)
46823	Sweet Slumber	Obligato parts. (S)
46828	I Never Had A Woman	Obligato parts. (F)

BW has not a very prominent role here, but he takes a nice solo on "... Love Me", the best item.

**JOHNNY HODGES** **San Francisco, Nov. 22, 1960**  
Johnny Hodges (as), Ben Webster (ts), Lou Levy (p), Herb Ellis (g), Wilfred Middlebrooks (b), Gus Johnson (dm).  
Twelve titles, possibly recorded at The Jazz Cellar, six presented on Storyville as "lost session" with false titles (the second one), full session issued on Mosaic:

26867-5	Big Ears	Soli 36 and 12 bars. (M)
26868-2	Ben's Web	Solo 24 bars. (SM)
26869-2	Side Door	Solo 64 bars. (FM)
26870-10	Blow Your Fuse	Solo 24 bars. (M)
26871-2	I Can't Believe That YILWM	Solo 32 bars. (M)
26872-6	Dual Highway	Solo 12 bars. (S)
26873	Shorty Gull / Cambridge Blues	Solo 36 bars. (M)
26874	Ifida / Brute's Roots	Solo 24 bars. (SM)
26875	Big Smack / Rabbit Pie	Solo 64 bars. (FM)
26876	I'd Be There / One For The Duke	Solo 32 bars. (SM)
26877	Just Another Day / Walking The Frog	Solo 32 bars. (M)
26878	Lollalagin Now / Bouncing With Ben	Solo 24 bars. (FM)

There were some memorable Hodges/Webster sessions in 1958/59, and here comes another one! Six groovy, swinging items, better mainstream does not exist in the 1960s, 26 minutes of it!! BW's contributions are all excellent and for a particular highlight try "... Duke", a lovely tune, and "... Pie", vow!! Postscript: This was written before the Mosaic box arrived, and the excellent impression is just reinforced, this is a delightful session, really, one of the best with BW from this period. Try "Dual ..." for one of many new highlights!

**BEN WEBSTER WITH**  
**JOHNNY RICHARDS' ORCHESTRA** **LA. Jan. 18&19, 1961**  
Personnels including Ben Webster (ts), Gene Di Novi (p), Don Bagley (b), Frank Capp (dm), Johnny Richards (arr, cnd).  
Twelve titles were recorded for Reprise. Date may be 1960:

Stella By Starlight	Soli 32 and 14 bars to coda. (SM)
The Sweetheart Of S Chi	Solo 64 bars. Coda. (M)
Time After Time	Soli 32 and 24 bars to very long coda. (S)
I'm Beginning To See TL	Solo 64+4 bars to coda. (SM)



The Whiffenpoof Song	Solo 64 bars to coda. (SM)
There's No You	Soli 32 and 12 bars to long coda. (S)
Nancy	Soli 32 and 12 bars to long coda. (S)
Accent On Youth	Solo 40 bars. Coda. (S)
But Beautiful	Solo 48 bars. (S)
With Every Breath I Take	Soli 32 and 12 bars to coda. (S)
It Was So Beautiful	Soli 16, 8 and 8 bars. Long coda. (S)
It's Easy To Remember	Soli 48 and 20 bars to coda. (SM)

At least one thing should collect full agreement by all BW fans; he loves this opportunity to play his ballads with strings background! One might have some second opinions on whether, in retrospective, the strings and the tenorsax really integrate, in fact sometimes I feel the otherwise fine arrangements are in another musical world distant from Ben's. However, this does not really matter, the important thing is that this opportunity obviously made Ben very happy! To count bars and even to choose highlights seem quite unnecessary, here are twelve items all in a 78 rpm. format. Don't miss this session, you will love it by candlelight!!

**ANITA O'DAY** **LA. Jan. 19, 1961**  
 Don Fagerquist (tp), Ben Webster (ts), Jimmy Rowles (p), Barney Kessel (g), Buddy Clark (b), Mel Lewis (dm), Russ Garcia (arr), Anita O'Day (vo).  
 Five titles were recorded for Verve, issued as "Trav'lin' Light":

23447-6	Remember	Obbligato 8 bars. Solo 16 bars. (M)
23448-7	What A Little Moonlight Can Do	Solo 20 bars. (FM)
23449-6	The Moon Looks Down And Laughs	Solo 32 bars. (SM)
23450-8	Some Other Spring	No solo. (S)
23451-9	Miss Brown To You	32 bars 4/4 with (vo). (M)

Anita is 'my first lady of song' (after Billie Holiday of course), and here she is gorgeous, note the way she phrases on "Miss Brown ..." and "Remember"! With a perfect rhythm section, this session could not avoid to be a success, and BW knows it and contributes accordingly. Dig particularly his fine solo on "... Laughs"!

**JOHNNY HODGES** **LA. Jan. 31, 1961**  
 Ray Nance (tp), Johnny Hodges (as), Ben Webster (ts), Emil Richards (vib), Russ Freeman (p), Joe Mondragon (b), Mel Lewis (dm).  
 Ten titles were recorded for Verve, five issued on Mosaic, no BW of any importance on 23468-4 "Exactly Like You" and 23470-1 "Val's Lament" but:

23469-6	I'm Beginning To See The Light	Solo 8 bars. (M)
23471-1	Topsy Joe	Solo 24 bars. (M)
23472-1	Waiting On The Champagne	Solo 24 bars. (M)

Not among the most exciting of Hodges' sessions with BW. His few contributions are nice, but we have heard everything many times before.

**RICHARD "GROOVE" HOLMES** **LA. March 1961**  
 Lawrence "Tricky" Lofton (tb), Ben Webster (ts), Richard Holmes (org), Les Mc Cann (p, vo), George Freeman (g), Herbie Lewis (b), Ron Jefferson (dm).  
 Eight titles were recorded for Pacific Jazz:

Them That's Got	Solo 32 bars to 32 bars 4/4 and solo with (org). (SM)
That Healin' Feelin'	Solo 32 bars. (FM)
Seven Come Eleven	Solo 4 choruses of 12 bars. (F)
Deep Purple	Soli 32 and 36 bars to coda. (SM)
Good Groove	Solo/straight with (org) 32 bars to solo 64 bars. Solo/straight 32 bars to coda. (M)
Just Friends	Soli 32 and 16 bars. (M)
Licks A Plenty	Solo 4 choruses of 12 bars. Break. (F)

Next Spring

Solo 24 bars. (SM)

With two bosses, Holmes and McCann, this has surprisingly become a half-heated groove session, the choice of music material is not very successful, and the rhythm background is diffuse. BW is certainly not in bad shape though, and he plays as well as surroundings permit. My favourite items here are "... Purple" and "... Friends".

**JIMMY WITHERSPOON ACC. BY****H. B. BARNUM's ORCHESTRA****LA. June 19, 1961**

Bigband personnel including Ben Webster, Harold Land, Ted Nash (ts).

Four titles were recorded for Reprise, two have BW:

352 If You Live The Life, You PTP Solo with orch 4 bars. (S)

355 I Ain't Mad At You, Pretty Baby Solo 16 bars. (FM)

**LA. Aug. 23, 1961**

Same/similar. Four titles, but no BW.

**LA. Aug. 28, 1961**

Same/similar. Four titles, one has BW:

489 Wee Baby Blues Solo 8 bars. (S)

Rather ordinary contributions here, and brief and few.

**KAY STARR****LA. Oct. 1961**

Ben Webster (ts), Gerald Wiggins (p), Al Hendrickson (g), Joe Comfort (b), Lee Young (dm), Kay Starr (vo).

Five titles were recorded for Capitol:

I Cry By Night Obbligato 8 bars. Solo 4 bars. Coda. (S)

More Than You Know Intro 4 bars. Obbligato 2 and 2 bars.  
Solo 4 bars. (S)My Kinda Love Intro 8 bars. Obbligato 4, 2,  
2, 2 and 4 bars. (S)

It Had To Be You Obbligato 8 bars. (S)

PS I Love You Obbligato 8 bars. (S)

Nice but brief tenorsax contributions.

**JIMMY WITHERSPOON****San Francisco, prob. late 1961**

Ben Webster (ts), Vince Guaraldi (p), Monte Budwig (b), Colin Bailey (dm), Jimmy Witherspoon (vo).

Eleven titles were recorded at "Jazz Workshop", all have heavy obbligato parts, seven also solo:

Outskirts of Town (S)

Roll 'Em Pete Solo 36 bars. (FM)

'Tain't Nobody's Business Solo 16 bars. (S)

Confessin' The Blues (SM)

Goin' Down Slow Solo 12 bars. (S)

St. Louis Blues Solo 24 bars. (M)

S. K. Blues (S)

Money's Getting' Cheaper Solo 24 bars. (M)

C. C. Rider (S)

Trouble In Mind Solo 16 bars. (S)

Please Send Me Someone To Love Solo 16 bars. (S)

We know exactly what we get in the Witherspoon/Webster meetings; gorgeous background tenorsax playing and occasional soli, mostly in slow tempi and always very beautiful although quite predictable.

**JIMMY WITHERSPOON****San Francisco, Jan. 2, 1962**

Personnel as above.

Seven titles were telecasted at "Ralph Gleason's Jazz Casual":

Times Getting Tougher	Obbligato 24 bars to solo 24 bars to obbligato 24 bars. (M)
'Tain't Nobody's Business	Obbligato 16 bars to solo 16 bars to obbligato 16 bars. (S)
Cottontail	Solo 4 choruses of 32 bars. 64 bars 4/4 with (dm) to solo 16+8 bars, (dm) on bridge. (F)
Chelsea Bridge	Soli 32 and 16 bars to coda. (S)
I'm Gonna Move To The OOT	Obbligato 24 bars to solo 24 bars to obbligato 24 bars. (SM)
Roll 'Em	Solo 36 bars. (F)
Untitled Blues	Soli 36 and 4 bars to fade out. (SM)

The comments to the previous session are quite relevant also here.

**BENNY CARTER** **L.A. April 10, 1962**  
 Benny Carter (tp, as), Shorty Sherock (tp), Barney Bigard (cl), Ben Webster (ts),  
 Jimmy Rowles (p), Dave Barbour (g), Leroy Vinnegar (b), Mel Lewis (dm).  
 Four titles were recorded for Prestige/Swingville:

Opening Blues	Solo 8 to 24 bars. (SM)
Lula	Solo 32 bars. (SM)
When Lights Are Low	Solo 16 bars. (M)
Heavy-Hearted Blues	Soli 18, 2 and 2 bars. (S)

A good mainstream session with blowing opportunities for all. Thus there is quantitatively not so much tenorsax playing here as we might expect. Good quality though, for a highlight take "Heavy ..." which is not a proper blues.

**FRANK SINATRA WITH NEAL HEFTI** **L.A. April 10&11, 1962**  
 Bigband personnel including Ben Webster (ts), Frank Sinatra (vo), Neal Hefti (arr,  
 cond).  
 Twelve titles were recorded for Reprise, issued as "Sinatra and Swingin' Brass",  
 one has BW:

I'm Beginning To See The Light	Soli 4 and 4 bars. (SM)
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Yes, Ben is here, alright!

**JIMMY WITHERSPOON** **L.A. May 23, 1962**  
 Gerald Wilson (tp), Ben Webster (ts), Ernie Freeman (p), Herman Mitchell (g),  
 Ralph Hamilton (b), Jim Miller (dm), Jimmy Witherspoon (vo).  
 Twelve titles were recorded for Reprise, issued as "Roots":

694	I'd Rather Drink Muddy Water	Obbligato 24 and 12 bars. (S)
695	I'm Gonna Move To The OOT	Solo 24 bars. (S)
696	Just A Dream	Obbligato 24 bars. (S)
697	It's A Low Down Dirty S	Obbligato 12 bars. Solo 12 bars. (SM)
698	Rain Is Such A Lonesome Sound	Obbligato 12 bars. (S)
699	Confessin' The Blues	Obbligato parts. (S)
700	Cherry Red	Solo 8 bars. Obbligato 16 bars. (S)
701	Your Red Wagon	Solo 24 bars. (SM)
702	Key To The Highway	Solo 16 bars to obbligato 16 bars. (S)
703	Please Mr. Webster	Intro 4 bars to obbligato 12 bars to solo 24 bars to obbligato with (tp) 12 bars. (S)

A magnificent session, probably the best Witherspoon/Webster cooperation!  
 Almost all items are in slow tempo, suiting BW very well, and his obbligato parts  
 are utterly beautiful, for a highlight take the magnificent "Rain ...". There are also  
 a few soli, all very nice, and note in particular "Please, ...", a feature number for  
 tenorsax with vocal support. This is a session just to relax and enjoy!!

**BEN WEBSTER****& HARRY "SWEETS" EDISON****NYC. June 6/7, 1962**

Harry Edison (tp), Ben Webster (ts), Hank Jones (p), George Duvivier (b), Clarence Johnson (dm).

Five titles were recorded for Columbia (75229 "Embraceable You" without BW), issued as "Ben &amp; Sweets":

75227-5	Did You Call Her Today?	Solo 64 bars. (SM)
75227-6	Did You Call Her Today?	As above. (SM)
75228-3	Kitty	Solo 64 bars. (SM)
75228-4	Kitty	As above. (SM)
75233-3	How Long Has This Been Going On?	Solo 24 bars to 32 bars to long coda. (S)
75233-10	How Long Has This Been Going On?	As above but 64 bars. (S)
75234-3	Better Go	Solo 8 choruses of 12 bars. (M)
75235-9	My Romance	Soli 32 and 32 bars to long coda. (S)

The final Edison/Webster session has the same exquisite swing as the earlier ones of the late fifties. An excellent rhythm section supports an inspired BW (and HE) on five titles to make high class mainstream jazz. In "How Long...", a pure feature number, and "... Romance", we get the most beautiful of ballads. And with swinging "... Go", "Kitty" and "... Today?", and also alternate takes on Mosaic, the session is a great success!

**DINAH SHORE****NYC. Dec. 9, 1962**

Ben Webster (ts), Gerry Mulligan (bar), Jimmy Rowles (p), Leroy Vinnegar (b), Mel Lewis (dm), Dinah Shore (vo-"Lazy River").

Dinah Shore Show, three titles:

Lazy River	Obbligato parts with (bar). (S)
Go Home	Solo 24 bars. (SM)
Who's Got Rhythm?	Soli 64, 4, 4, 2 and 2 bars. (F)

Postscript of Jan. 2023: Particularly "Go Home" has two typical blues choruses.

**CLARK TERRY****NYC. June 17, 1963**

Clark Terry (tp, flh), Ben Webster (ts), Roger Kellaway (p, cel), Gene Bertoncini (g), Bill Crow (b), Dave Bailey (dm).

Ten titles were recorded for Cameo, issued as "More":

More	Straight/ens. (M)
Hobo Flats	Solo 12 bars. (S)
This Is All I Ask	Solo 32 bars. (S)
Gravy Waltz	Solo 32 bars. (M)
Sid's Mark	Solo 4 choruses of 12 bars. (M)
The Good Life	Duet with (flh) 8 bars. (S)
Antony And Cleopatra	Solo 16 bars. (M)
Meditation	Solo 16 bars. (M)
The Lights Across The River	Solo 16 bars. (M)
Blues Fr'ell	Solo 4 choruses of 12 bars. (F)

BW is back after one year of absence, and he does not seem to have lost much. Maybe his sound has diminished somewhat, but this may be due to the recording setup. His playing is beautiful as before in "This Is ...", groovy in "Gravy ..." and swinging in "Meditation". There are more exciting tenorsax/BW sessions around, but he is still with us!

**JOE WILLIAMS****NYC. July 17, 1963**

Clark Terry (tp), Coleman Hawkins, Ben Webster (ts), Junior Mance (p), Bob Cranshaw (b), Mickey Roker (dm), Joe Williams (vo).

Three titles were recorded for RCA Victor, no BW on "Gravy Waltz" and "Some Of This 'n Some Of That" but:

5378 Medley: Do You Wanna Jump Children? Solo 8 bars. (M)

Of no particular interest.

**BEN WEBSTER**

**NYC. Sept. 20, 1963**

Ben Webster (ts), Joe Zawinul (p), Richard Davis (b), Philly Joe Jones (dm).

Four titles were recorded for Riverside, issued as "Soulmates":

	Travlin' Light	Soli 32 and 32 bars to long coda. (S)
	Like Someone In Love	Soli 32, 32 and 18 bars to coda. (M)
-1	Too Late Now	Soli 32 and 32 bars to long coda. (S)
-3	Too Late Now	As above. (S)
-4	Come Sunday	Soli 32 and 16 bars to coda. (S)
-5	Come Sunday	As above. (S)

This is a lovely session!! JZ is not at all a "modern" pianist to give old Ben trouble but an excellent accompanist and with soloing as good as anyone. The three very slow ballads offer the very best of what BW can do these days, full of emotion, and even with some alternate takes added. The best of 1963 vintage and a session you should not miss!!

**BEN WEBSTER**

**NYC. Oct. 14, 1963**

Same as Sept. 20 except Sam Jones (b) replacing Davis, Thad Jones (cnt) added.

Four titles were recorded for Riverside:

-4	Frog Legs	Solo 48 bars. (FM)
-5	Frog Legs	As above. (M)
	Soulmate	Solo 3 choruses of 12 bars. (M)
	The Governor	Solo 32 bars. (FM)
	Evol Deklaw Ni	Solo 32 bars. (M)

With a slight change and augmentation of personnel, the mood changes profoundly and not to the best. "Frog ..." is much too rough for my taste, and his soloing is rather brief on the other items. This one is somewhat disappointing after the fine quartet session preceding.

**JOE WILLIAMS**

**NYC. Nov. 20, 1963**

Thad Jones (tp), Ben Webster (ts), Hank Jones (p), Barry Galbraith (g), Milt Hinton (b), Osie Johnson (dm), Jimmy Jones (arr, cnd), Joe Williams (vo).

Three titles were recorded for RCA Victor at Webster Hall, one has been available:

6703 Rocks In My Bed Solo 12 bars. (S)

Nice solo this one!

**BEN WEBSTER**

**Providence, Rh. I. Dec. 7, 1963**

Ben Webster (ts), Mike Renzi (p), Bob Petterutti (b), Joe Veletri (dm).

Thirteen titles recorded live at "Rhode Island Club" or "Kings And Queens":

	Perdido	Soli 3 and 1 chorus of 32 bars. (M)
	Danny Boy	Soli 64 bars to coda. (S)
	On Green Dolphin Street	Solo 3 choruses of 32 bars. Soli 24 and 6 bars to coda. (M)
	Go Home	Soli 5 and 6 choruses of 12 bars. (S)
	Bye Bye Blackbird	Soli 64 and 36 bars to coda. (SM)
	Lover Come Back To Me	Soli 128 and 64 bars to coda. (M)
	My Romance	Soli 32 and 16 bars to long coda. (S)
	Wee Dot	Solo 32 bars. (FM)
	Tenderly	Soli 16 and 32 bars to coda. (S)
	Sometimes I'm Happy	Soli 64 and 36 bars to coda. (SM)
	How Long Has This BGO?	Soli 32 and 32 bars to long coda. (S)
	Embraceable You	Soli 32 and 32 bars to long coda. (S)

## The Theme

Straight. (F)

Another club date with quite many items, and my comments to a similar one a few years before are still relevant. BW plays cozily with a medium quality trio, performing with competence and routine, and maybe too much routine, we seem to have heard everything before. Not that it really matters though. Ballads are again his strength, and there are several nice ones here, but my favourite in slow tempo is "Go Home" which is a groovy blues. He does not seem to get so much out of "Lover ..." though. Again, play a few items at a time, the whole CD at once may be a bit boring!

**CAROL SLOANE****Pawtucket, Rh. I. prob. Dec. 1963**

Personnel as Ben Webster above with Carol Sloane (vo).

Six titles recorded live at "Kings And Queens":

Just A-Sittin' And A-Rockin'	Obbligato parts. Solo 32 bars. Obbligato parts. (SM)
Danny Boy	Solo 64 bars to long coda. (S)
I Got It Bad	Obbligato parts. Solo 16 bars. Obbligato parts. (S)
Mood Indigo	Obbligato parts. Solo 16 bars. Obbligato parts. (S)
Honeysuckle Rose	Obbligato parts. Solo 32 bars. Obbligato parts. (M)
When Your Lover Has Gone	Obbligato parts. Solo 32 bars. Obbligato parts. (M)

BW seems tired here, compared to the Joe Williams and Jimmy Witherspoon sessions, or possibly bored by the all too familiar Duke material. And since the sound also is quite lousy, this is a session to bypass.

**SYLVIA SYMS****NYC. 1964**

Ben Webster (ts), Bernie Leighton (p), Kenny Burrell (g), Milt Hinton (b), Osie Johnson (dm):

Three titles were issued on 20<sup>th</sup> Century Fox, two have been available:

It's Funny To Everyone But Me	Intro 4 bars to obbligato 32 bars to solo 8 bars to obbligato 12 bars to coda. (S)
You've Changed	Intro 4 bars to obbligato 16 bars. Obbligato 8 bars to long coda. (S)
Goodnight My Love	

A very pleasant surprise this session!! BW seems to enjoy Sylvia very much and plays up to his very best on both titles available, particularly "... Everyone ..." is most delightful!!

**BEN WEBSTER****& JUNIOR MANCE TRIO****Providence, Rh. I. Feb. 18, 1964**

Ben Webster (ts), Junior Mance (p), Bob Cranshaw (b), Mickey Roker (dm).

Six titles were recorded live at "Pio's Lodge":

Cookin' For T	Straight 2 to solo 6 choruses of 12 bars. 4 choruses 4/4 with (dm) to straight 2 choruses. (F)
Gone With The Wind	Straight 32 bars to solo 32 bars. Solo/straight 20 bars to coda. (M)
Sunday	Straight 32 bars to solo 64 bars. Solo/straight 32 bars to coda. (F)
Pennies From Heaven	64 bars 4/4 with (dm) to straight 32 bars to coda. (M)
How Long Has This Been G O?	Soli 32 and 32 bars to coda. (S)
Sometimes I'm Happy	Straight 32 bars to solo 64 bars. Solo/straight 36 bars to coda. (M)

BW seems to enjoy himself with this fine trio and the session is quite interesting. Note as a highlight the last solo on "How Long ...", he certainly still can create

surprising and unexpected details. Note that "... Heaven" starts with piano solo, obviously the beginning has been edited out.

**same date**

Same with Joe Williams (vo) added.

Large number of titles, several issued as "Havin' A Good Time", all have more less heavy obbligato parts, and eight have tenorsax soli:

Just A-Sittin' And A-Rockin'	Solo 56 bars. (SM)
Kansas City Blues	Solo 24 bars. (S)
By The River St. Marie	(FM)
That's All	Solo 16 bars. (S)
Alone Together	Solo 28 bars. (M)
I'm Through With Love	(S)
The Great City	(M)
A Hundred Years From Now	Solo 32 bars. (S)
Ain't Misbehavin'	Solo 32 bars. (SM)
Honeysuckle Rose	Solo 64 bars. (M)
Alright, OK, You Win	(M)
Have A Good Time	Solo 16 bars. (S)

Quite pleasant these, I was afraid this was a vocal session only, but BW is heavily featured as soloist and is also allowed to back up the vocal as much as he wants to. Adding that there is much fine piano playing here, this is a session you should look up. For highlights try "Kansas City ...", "... Years ..." and "Ain't ...".

#### **BEN WEBSTER QUARTET**

**NYC. March 11, 1964**

Ben Webster (ts), Hank Jones (p), Richard Davis (b), Osie Johnson (dm).

Five titles were recorded for Impulse, issued as "See You At The Fair":

Over The Rainbow	Soli 32 and 16 bars to long coda. (S)
Our Love Is Here To Stay	Solo 64+4 bars to coda. (SM)
In A Mellow Tone	Soli 64 and 32 bars to coda. (SM)
Someone To Watch Over Me	Soli 32 and 16 bars to long coda. (S)
Single Petal Of A Rose	Solo 48 bars to long coda. (S)

On paper this session seems very promising, but I cannot help by being a bit disappointed. Even if BW's magic appears only in slow tempi, quite appropriate here, we have heard everything before so many times. Nothing wrong really, but there is just not much excitement here. Take "... Watch ..." as a lovely ballad highlight and Hank Jones as the session highlight!

#### **CLARK TERRY**

**Englewood Cliffs, NJ. March 13, 1964**

Clark Terry (tp, frh), Phil Woods (cl, as), Ben Webster (ts), Roger Kellaway (p), Milt Hinton (b), Walter Perkins (dm).

Nine titles were recorded for Impulse, issued as "The Happy Horns Of Clark Terry", six have BW:

Rockin' In Rhythm	Solo 40 bars. (M)
Medley – Perdido	Solo 32 bars. (M)
Impulsive	Solo 24 bars. (M)
Do Nothin' Till You Hear From Me	Solo 32 bars. Acc. (tp) to coda. (S)
Jazz Conversations	Solo 24 bars. (M)
High Towers	Solo 20 bars. (M)

A swinging session, in fact with more drive than the following Hampton session. BW's contributions are generally very good, listen to "Do Nothin' ..." and "... Conversations" for good examples!

#### **BEN WEBSTER**

**NYC. March 25, 1964**

Ben Webster (ts), Roger Kellaway (p, harpsichord), Richard Davis (b), Osie Johnson (dm).

Five titles were recorded for Impulse, issued as "See You At The Fair":

See You At The Fair	Solo/straight 6 choruses of 12 bars. 24 bars 2/2 with (dm). Straight 24 bars. Coda. (M)
Lullaby Of Jazzland	Straight 16+8 bars (dm) on bridge to Solo 32 bars. Solo 16 bars to coda. (M)
Stardust	Solo 32 bars to very long coda. (S)
Fall Of Love	Solo 36 bars to coda. (S)
While We're Dancing	Soli 64 and 16 bars to fade out. (M)

My comments to the session two weeks earlier are still appropriate, and in upper tempi BW is just copying himself, although with a certain success, his tone is unique! However, there are two beautiful ballads, "Stardust" and "... Love" to be noted, and in slow tempo he still possesses something utterly personal, his playing has a beauty which overshadows any discussion about originality.

#### LIONEL HAMPTON

NYC. Oct. 26, 28&29, 1964

Clark Terry (tp), Ben Webster (ts), Lionel Hampton (vib, p, vo), Hank Jones (p), Milt Hinton (b), Osie Johnson (dm).

Ten titles were recorded for Impulse, issued as "You Better Know It!!!":

90188	Trick Or Treat	Solo 24 bars. (SM)
90189	Moon Over My Annie	Solo 32 bars. (SM)
90190	Pick-A-Rib	Solo 24 bars. (M)
90191	Ring Dem Bells	Solo 32 bars. (FM)
90192	Cute	Solo 16 bars. (M)
90193	Sweethearts On Parade	Duet with (vib) 64 bars to coda. (M)
90194	Vibraphone Blues	Solo 24 bars. (SM)
90195	Tempo's Birthday	Solo 16 bars. (M)
90196	A Taste Of Honey	Soli 8 and 8 bars to fade out. (S)
90198	Swingle Jingle	Solo 48 bars to fade out. (M)

This is what swing music has become in the middle sixties, for good and for bad. If one compares items like "Ring ..." and "Sweethearts ..." to the famous versions 25 years earlier, the development is close to disastrous, the music seems toothless and tame. On the other hand, this is quite good mainstream with fine vibraphone, piano and bass (the drums are chopping up the swing flow). BW plays undisturbed by my considerations, taking his share on all items, nothing particularly new and exciting happens, but that is not to be expected either. There are many pleasant tenorsax moments, take for some highlight "Vibraphone ...", "Cute" and "... Treat".

#### OLIVER NELSON

Englewood Cliffs, NJ. Nov. 11, 1964

Thad Jones (tp), Phil Woods (as), Phil Bodner (ts, eng-hrn), Ben Webster (ts), Pepper Adams (bar), Roger Kellaway (p), Richard Davis (b), Grady Tate (dm), Oliver Nelson (arr, dir).

Two titles were recorded for Impulse, issued as "More Blues And The Abstract Truth":

Midnight Blue	Soli 36 and 18 bars to coda. (S)
Blues For Mr. Broadway	Soli 32 and 8 bars. Coda. (S)

An important epoch in American jazz music has come to an end: BW leaves his homeland, Kansas City, California, New York, all goodbye. However, his farewell session is perhaps the finest he could choose; nothing similar to what Nelson could create would be available in the old world. These two items are most memorable, and particularly "... Broadway" is a magnificent performance!! Jazz goes on, but BW is still one of its major tenorsax stars, the one easiest to recognize, and in fact one of jazz' most charismatic artists ever. Wish him good luck "over there"!!!

#### MILT HINTON & FRIENDS

NYC. late 1964

Ben Webster (ts), Milt Hinton (b).

Two titles were recorded at MH (two more with BW on (p)!), issued on Famous Door:

Sophisticated Lady	Solo 32 bars to acc. (b) 64
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bars to solo 32 bars to coda. (S)

All The Things You Are      Solo 3 choruses of 36 bars to acc. (b)  
2 choruses to duet 1 chorus to coda. (FM)

Liner notes state that this is recorded just before BW left for Europe, and it can certainly be used as a nice goodbye session! These two friends make a pieceful ball together, "... Lady" played extremely slow, "... You Are" more in a normal tempo. There is no doubt that BW had much to offer when he decided to leave his mother country.

In December 1964 BW leaves the U. S. for Europe, never to return.

Possibly we should continue this solography to include the European period, last session in 1973.

...ooo...